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Miss Sybil Sanderson, who sings higher than Patti does or ever did, is tall and fair with dark eyes.

Genelli keeps the finest artists in free-hand pastel and oil work in the city, and makes life-size portraits for prices ranging from $5 to $100.

Hauk.—Minnie Hauk will next season be a member of the Metropolitan Opera Company for a few weeks.

Lehman.—Mme. Lili Lehman is to sing in the Berlin opera next season. She would have preferred coming again to New York.

Sellinger & Kissel invite their friends to visit their establishment at 312 N. 6th, where they carry a full line of men's furnishing goods.

Thursby.—Miss Emma Thursby will make a tour through the country in the Fall under the management of Henry Wolfsohn. She will visit the Pacific slope, British Columbia and return by way of Texas and the South.

T. Bahnsen the piano manufacturer is turning out some elegant pianos at his warerooms 1120 Olive Street. These pianos have the endorsement of the leading artists.

H. Elsner, of 1103 Chouteau Ave., has always a fine assortment of second hand pianos on hand. Tuning and repairing are promptly attended to.

The next Convention of the M. T. N. A. will be held at Minneapolis in 1892—and the conventions will henceforth be biennal. There will be a special convention for the World's Fair at Chicago in 1893.

Mr. Kroeger's quintette, which attracted so much attention in Detroit was played here two years ago; but it was sent on this occasion without any indication of its authorship, and was accepted on its merits.

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WAGNER AND SCHUMANN.

Two Great Composers Who Did Not Get Along Very Well Together.

The publication in Germany of several letters of Robert Schumann, concerning Richard Wagner, has just excited an elaborate discussion in the Continental German dailies, as to the mutual relations of the two greatest composers of the last half century.

Wagner and Schumann had points of contact enough to make them the best of friends. They were born in Saxony about the same time, and were inspired with similar desires to elevate and emancipate German music. They were in direct or indirect communication with each other for many years, lived long in the same city; and had scores of common friends. Nevertheless, they remained inimical. Wagner tried several times to draw nearer to his great musical contemporary, but was received with such marked coldness that he gave up his conciliatory policy as an impracticable undertaking. "Schumann is a gifted musician," Wagner remarked to a friend shortly after his arrival in Dresden from Paris, "but an unbearable man. As soon as I got here from Paris, I called on him, related my Parisian experiences, spoke of French musical matters, and of German music, art and literature, and he during all this remained all but dumb. Na-a-a, a man can't do all the talking. An unbearable man, I say." Schumann, on the other hand, congratulated himself that he seldom fell in with Wagner, who, "although a very well informed and gifted man, talked incessantly and beyond all endurance."

In letters to friends Schumann expressed derogatory opinions of some of Wagner's operas. Late in 1845, he wrote from Dresden to Felix Mendelssohn concerning "Tannhauser:" "Wagner has another opera ready—undoubtedly a gifted fellow of crazy impulses, and bold beyond all limit. The aristocracy has not yet recovered from its enthusiasm over 'Rienzi.' In truth, however, he can hardly write four successive measures well. As to pure harmony, he is all at sea. * * * The music is no hair's breadth better than 'Rienzi,' only heavier and more forced. If a man says anything, however, every one exclaims, 'Ah, jealousy!'"

In 1847, Schumann and Wagner met frequently at a literary musical club. They had, however, as little as possible to do with each other. In November of this year, Wagner read, for the first time, the text of "Lohengrin" before the club. "For years," wrote Schumann to Mendelssohn a few days afterward, "I have had a similar text in my mind, at least, one from the time of the round table, and now I must dump it all overboard."

Nor did time seem to do much toward softening Schumann's criticisms of his great contemporary. "What you write me about Wagner," he says in a letter from Dusseldorf to a friend in 1853, "interested me very much. He is, if I may use the expression, not a good musician. He has no sense of form and harmony. You must not judge him, however, from excerpts for the piano. Many passages in his operas, were excerpts for the piano. Many passages in his operas, were you to see them on the stage, would move you deeply. Although there may not be clear sunlight of genius in his music, there is often a secret charm which masters the senses of the hearer. But as I said, the music separated from the dramatic action is insignificant, frequently dilettantish, empty and repulsive, and it is unfortunately a proof of a spoiled taste and education in art that persons venture to compare the masterpieces of the German drama unfavorably with Wagner's work. But enough! Time will give the final decision."

H. Erler, who learned most of these details of the Schumann-Wagner relationship in Venice from C. G. Ritter, a former pupil of Schumann's, thinks that the cause of all Schumann's bad feeling toward Wagner was the failure of Wagner to get Schumann's "Genoveva" produced on the Dresden stage. To be sure, Wagner expressed the opinion that the production of "Genoveva" would conduce greatly to the honor and advantage of the royal opera. Nevertheless the production did not take place. Schumann was offended deeply, and could never forgive Wagner, the composer, for the injury which he thought Wagner, the orchestra leader, had done him.

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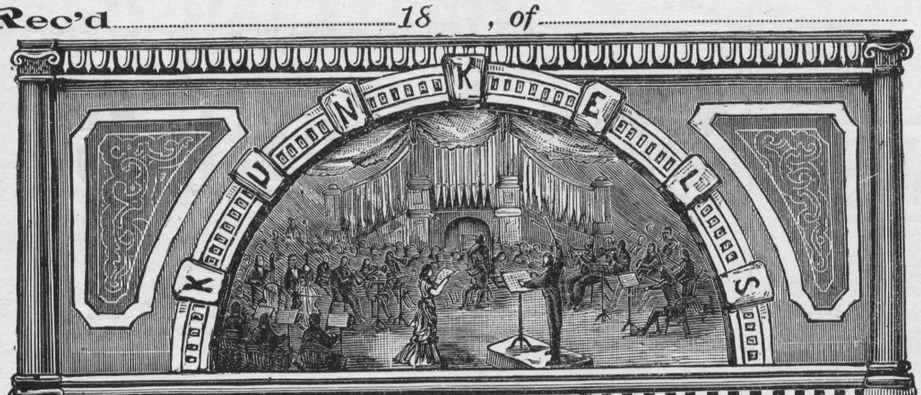

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GOLDEN WEDDING.

One of the most notable of recent events was the celebration of the golden wedding of Mr. and Mrs. Charles Balmer. Mr. Balmer has been identified with the growth of music in St. Louis the past half century and no one has a larger host of friends. This was evidenced by the gathering at Balmer and Weber's Hall to appropriately celebrate the occasion. An orchestra of old friends discoursed sweet strains, the Hatton Glee Club rendered its happiest numbers; the younger generations danced and heavily laden tables of the choicest fortified the inner man. The occasion was one to be long remembered. We extend our hearty congratulations to Mr. and Mrs. Balmer and wish them many happy returns of the day.

BEETHOVEN CONSERVATORY.

The Beethoven Conservatory of Music, the largest and most eminent school in the West, will begin the fall term Sept. 1st. The Institution is so well known that elaboration regarding its merits is unnecessary. Many of its pupils who have been graduated hold prominent positions as teachers in well-known seats of learning in all parts of the United States. Its staff of professors embraces some of the foremost pianists and teachers in the country. Every advantage is offered pupils. Send for circular to Waldauer & Epstein, 1603 Olive St.

CITY NOTES.

George Jarvis will spend some time in London.

Victor Ehling hasn't time to talk about "hot weather."

P. Robert Klute is spending a few weeks at Keokuk, Iowa.

Miss Mamie Nothhelfer will not be able to get away this summer.

George Enzinger is a lover of winter. He can't keep cool in summer.

Miss Clara Stubblefield will spend the summer at Battle Lake, Mich.

Mlle. Florence Sagè has removed from 2645 Olive St., to 1929 Olive St.

Beaumont Smith had a good offer for the operatic stage while in the city.

The Liederkranz gave a Midsummer Night's Festival at Bodeman's Grove.

P. Scholtz, formerly of 1114 Chouteau Ave. is now located at 1306 Chouteau Ave.

Mrs. Louie A. Peebles has sent two of her pupils to join the bands of Hymen.

Arthur D. Weld goes to the flourishing town of Boston, his home, for vacation.

Miss Laura Fischer teaches at the Beethoven Conservatory during the summer.

F. L. Saeger, of 2310 Cass Ave., refused a splendid offer as organist from Minneapolis.

M. A. Gilsinn is one of the philosophers of the profession. At repartee he is hard to beat.

George H. Hutchinson could not escape from his classes this summer; he is busy teaching.

J. J. Voellmecke is one of the steady workers; teaching, choir directing and church keep him busy.

Louis Conrath's pen is not idle, he has written several excellent pieces of late. One is now in press.

Mrs. Jacob Kunkel and her sister, Mrs. J. H. Hubert have been spending the season at Sweet Springs, Mo.

Mrs. Anna Strothotte is one of the very careful workers in the profession and is much sought after as a teacher.

Mrs. A. F. Newland will go North, visiting St. Paul, Minneapolis and the Lakes, returning by way of Chicago.

James M. North, the well-known vocal teacher, is doing very successful work at his music rooms, 904 Olive Street.

Mrs. Mattie L. Hardy was married to Mr. Wm. Grayson. The newly married couple are spending their honeymoon in Europe.

"Better Apart" is the title of the latest and very beautiful song by Charles Kunkel. It will be the popular hit of the season.

Frank Barada, the real estate agent, is a warm friend of music, and though immersed in business, finds time to remember the muse.

The International Fantasie by Epstein, in this number is the longest duet ever given in the "REVIEW," and, we may add, is one of the best of duets.

J. S. Parker, organist and musical director of St. John's Episcopal church, is a fellow of the Society of Science, Arts, and Letters, London, England.

E. K. Kroeger, after a season's hard work, takes a good long trip of a few months over the country and returns thoroughly rebuilt to renew his labors.

Beaumont Smith charmed an impromptu audience at the office of Kunkel Brothers by his artistic singing of Wayman McCreery's new song "Eyes of Blue."

Schnaider's Garden opened on the 14th inst. under the auspices of the Spencer Opera Company of Cincinnati. It has had a very large attendance from the start.

Waldemar Malmene, of Greenville, Miss., will remove to this city, his former home, having been given charge of the Music Department in the Asylum for the Blind.

Miss Bensberg, of this city, has won a large share of praise in Paris, where she carried off the honors in the annual pupils' concert, given by a famous vocal teacher.

Earl L Sykes has made a host of friends since his advent in this city, and is one of the most popular contributors to the Balmer & Weber musicales. He will take a vacation in August.

Louis Hammerstein may be seen any evening with his family enjoying the cool breezes in some snug garden. Mr. Hammerstein has a proper appreciation of nature's offerings and gives them due attention.

A Report of the M. T. N. A. Concerts at Detroit, refers to E. R. Kroeger's quintet as follows: "The piano quintet of E. R. Kroeger, of St. Louis, performed by the composer and the Detroit Philharmonic String Quartet (William Yunck, L. F. Schultz, Walter Voigtlander, Arthur Metzdorff), roused the enthusiasm of the audience to a high degree. Its rendition was a fine piece of ensemble work, and the work itself, a splendid combination of real inspiration and musicianly workmanship. Mr. Kroeger is a young musician who created a fine impression in Philadelphia through a piano quartet then performed. Since that occasion he has composed the present work and made a marked advance in his musical development. Of the several movements of his quintet, the first is evidently the best, both by reason of its vigorous theme and its development. It is manly in character and of decided rhythmic power, reminiscent perhaps of Rubinstein in the style of its virility. The intermezzo is a charming conception in ballet music style, and well treated both in the piano and strings. The melodic structure is good, its harmonization excellent and modern. On the whole, the movement is fine and worthy the approbation of musicians. The final movement, a la tarantelle, is a spirited treatment of the dance, and finds an effective conclusion in a well-developed coda based upon an organ point." Mr. Kroeger is an American composer, who does honor to his country, and his present works give abundant promise of a brilliant future.

Mrs. A. F. Newland and pupils, assisted by Mrs. C. Drumheller, Misses Edith Judd and Marey Laughlin, gave a complimentary musicale at Mahler's Reception Hall, 3204 Lucas Ave.

The following programme was presented: Husarentritt, quartette for two pianos, Spindler; Joyous Farmer, Schuman; Joyfulness, Moeling; Scherzo, Op. 101, No. 16, Gurlitt; Les Sylphs, piano duet, Bachman; Nightingale's Love Song, whistling solo, Mercer; Sonata No. 1, B flat, Clementi; The Flower Girl, Vocal Solo, Bevignoni; Minuette Op. 78, No. 3, quartette for two pianos Schubert; Capricietto, P. Scharwenka; Sonata No. 1, F. major, 2d piano part by Grieg, Mozart; Impromptu Op. 29, A flat major, Chopin; The Dancing Lesson, vocal duet, Giorza; Minuette Op. 14, No. 1, Paderewski: Danse Macabre, quartette for two pianos, Saint Saens; Arabesque Op. 18, Schuman; Polonaise, Op. 40, A major, quartette for two pianos, Chopin. The following pupils were heard: Misses Louise Filley, Virgie Shands, Meta Knight, Etolia Bryan, Ethel Milford, Allie Neeley, Pauline Poss: Misses May Rhey, Carry Gibson, Bessie Boyd, Grace Johnson, and May Fitzroy. Masters Philip Smith and Eddie Poss. The numbers were excellently rendered and displayed the thorough and conscientious training the pupils received from their teacher, Mrs. Newland.

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CITY NOTES.

Otto Anschuets' new duet "My Regiment," is taking hold upon the public. It is not difficult and is very dashing and effective; just the thing for the parlor and Exposition hall.

The Programme of the French Fete celebration at Koerner's Garden presented numbers by Miss Eugene Dussuchal, Mrs. Rockel, Mr. B. Dierkes and Mr. J. Saler. The singers were all rapturously encored.

Mrs. J. Ellicock gave a birthday party in honor of her son Walter's birthday, at her residence, 2415 North Broadway, on which occasion a pleasant evening was spent. Among a number of presents he received, was an elegant gold watch from his parents. Refreshments were served, and music and dancing were enjoyed until a late hour.

The sober air of West Pine street was treated the other night by Messrs. Wayman McCreery, Fred Specht, Henry Graffman, Harry Walker, Beaumont Smith at al. They drew up at the residence of Mr. Charles Kunkel after midnight and gave one of their beautiful serenades. A very pleasant time was spent within with the host and hostess, Mr. and Mrs. Charles Kunkel.

At the last concert of the Musical Convention held at Waukesha, Wis., Miss Dickinson of St. Louis, played the second number, "Kamenoi-Ostrow" a piano solo. The press states "Miss Dickinson is a magnificent pianist; her touch is delicate and firm, and she renders the most difficult passages with ease. She received a well deserved encore." Miss Dickinson is a pupil of Victor Ehling.

"Sunlight" is the name of a very charming gavotte just out, and composed by Miss Sallie B. McCulloch, a pupil of M. I. Epstein. A Southern paper says: "Two years of close application under the instruction of Prof. Epstein, of St. Louis, who is also a composer, gives Miss McCulloch very flattering prospects as a leading pianist of the South. Waco is proud to claim her nativity."

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When such talent as Adelina Patti, Lillie Lehman, Julius Perotti and Sig. Tamagno come forward and give a public recommendation for an instrument it must surely have merit.

A retired New York piano maker who recently visited Chicago was invited by Mr. Kimball to inspect their factory. His surprise he tells us was beyond expression not only at the magnitude of the establishment, but at the quality of the material and as well as the superior manner of the construction of their pianos.

Their output is fifteen pianos per day and notwithstanding this they are 300 pianos behind orders. The Kimball Co. have now under construction one of the finest piano warerooms and halls on this continent. This they expect to occupy by Feby. 1st, 1891.

J. A. W. Fernow, the populor druggist at south west corner Broadway and Market St., has moved his old and established stand to the larger and more elegant quarters on the opposite corner, (north west). He now has one of the finest arranged stores in the city, which likewise affords him more room and better facilities for manufacturing his celebrated family medicines the good qualities of which are well known wherever tried, such as Fernow's Kidney and Liver Cordial, Fernow's Chapoline, Fernow's Chapoline Soap, Fernow's Enameline, Fernow's Harmless Beautifier Complexion Powder, Fernow's Perfume Extracts, Fernow's Invigorating Hair Dressing, Fernow's Golden Blonde, Fernow's Beef, Iron and Wine, Fernow's Lung Tonic, Fernow's Emulsion of Cod Liver Oil with Hypophosphites of Lime and Soda, Fernow's Compound Stillingia Juice, Fernow's Antibillious Pills, Fernow's Worm Lozenges, Fernow's Toothoche drops, Fernow's Carbolic Salve, Fernow's Corn Destroyer, Fernow's Pile Ointment, Fernow's Rheumatic Liniment, Fernow's Select Sea Salt, Fernow's Polishing Powder, Fernow's Jewelry Polish. Importations by J. A. W. Fernow:

Genuine German Almond Meal, Genuine Dalmation Insect Powder. Mr. Fernow is one of the most enterprising and successful young druggists in the city.

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Meyer Bros. Drug Co., Clark ave. and Broadway, New Building,	"
Chas. W. Scudder, Vandeventer Place. New residence,	"
Henry J. Meyer, Russell & Grand aves. " "	"
Dr. Gregory. New Residence,	"
Mr. Lippincott. New Residence.	"
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2d. That full stocks of House Furnishing, House Decorating and Gents' Furnishing Goods are a specialty.
3d. That but one price, and that the very lowest, is put upon all goods.
4th. That this store is the most Central in St. Louis, and within but one or two blocks of any street railroad.
5th. That customers are satisfactorily waited upon, and goods delivered in half the time taken by any other large house in St. Louis.
6th. That having 33 Stores (as follows) under one roof, they can and do guarantee the cheapest goods in St. Louis, viz.:

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Lace Store.	Linen Goods Store.	Shawl Store.
Trimming Store.	Silk and Velvet Store.	Underwear and Corset Store.
Gents' Furnishing Store.	Dress Goods Store.	Children's Clothing Store.
Handkerchief Store.	Paper Pattern Store.	Quilt and Blanket Store.
White Goods Store.	Art Embroidery Store.	Upholstery Store.
Calico Store.	House Furnishing Store.	Millinery Store.
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CHURCH ORGAN BUILDER,

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Tuning and Repairing promptly attended to.

Have on hand a New Organ of 12 Stops—enclosed in swell and 2 Combination Pedals.

VESPER CHIMES.

(VESPER GLOCKEN)

Meditation.

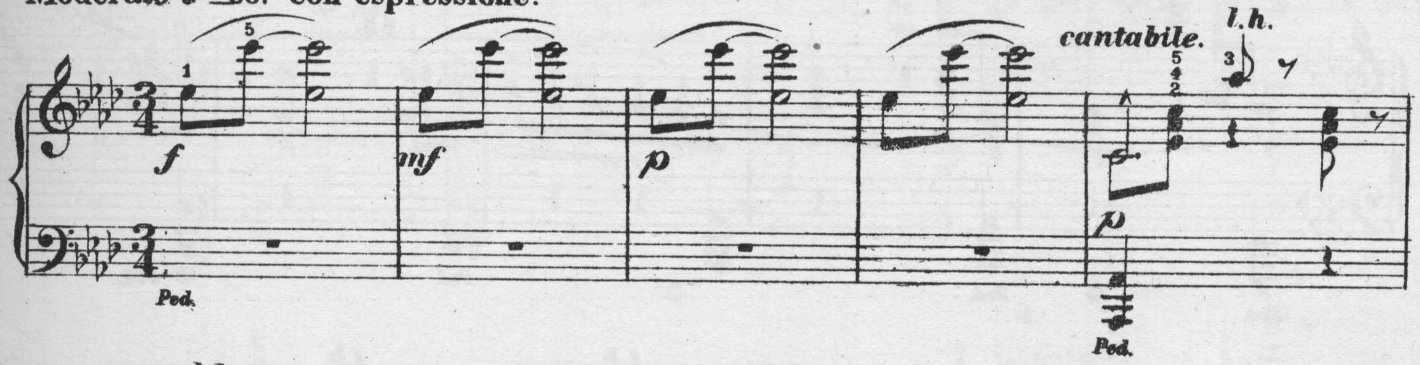
Swinging aloft with solemn swell,
Clear from the church-tower clangs the bell
Knelling souls that would repent
To the Holy Sacrament.

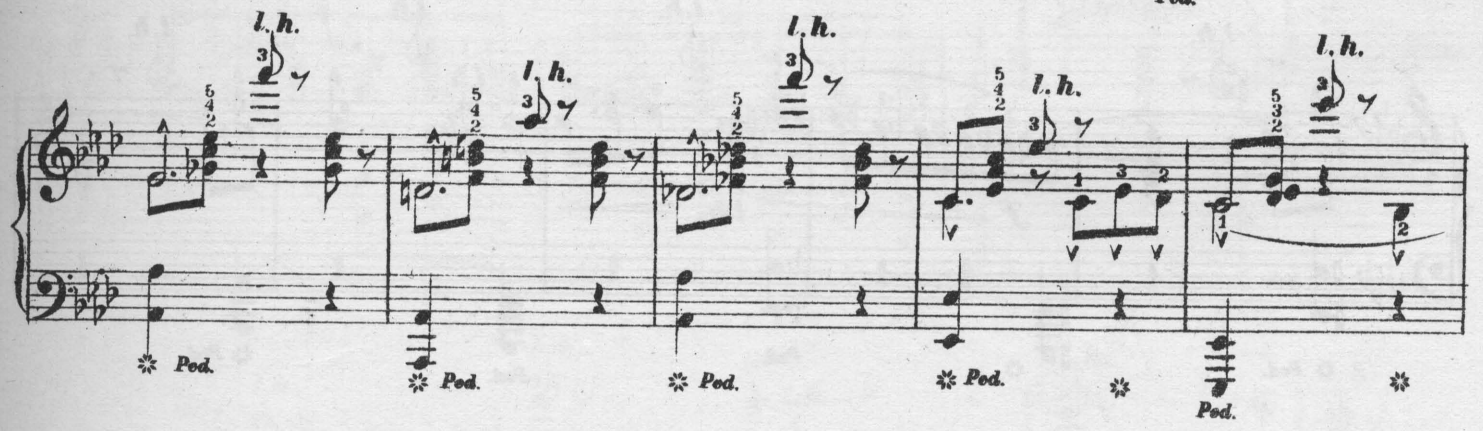
Da tönt ihm von dem Glockenstrang
Hellschlagend des Geläutes Klang,
Das alle Sünder, hochbegnadet,
Zum Sacramente festlich ladet.

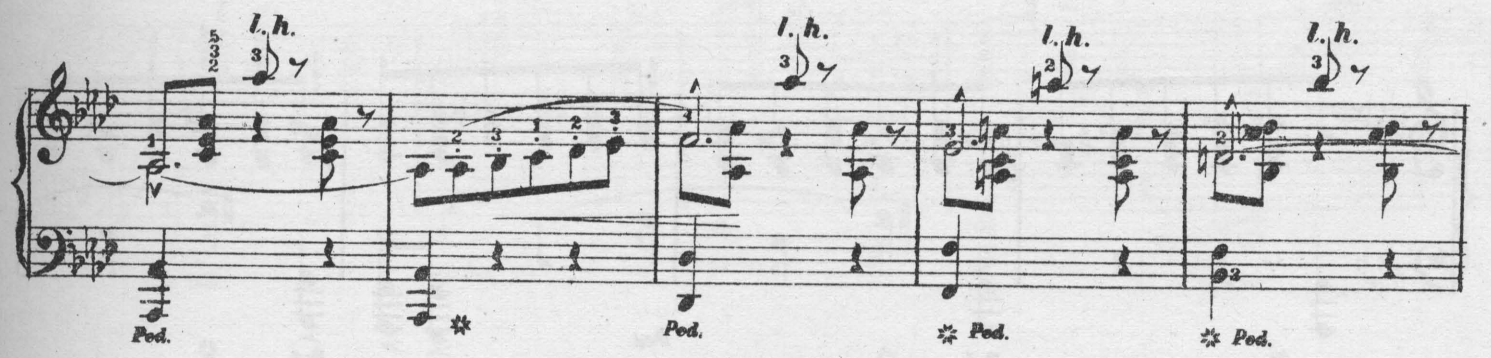
Schiller.

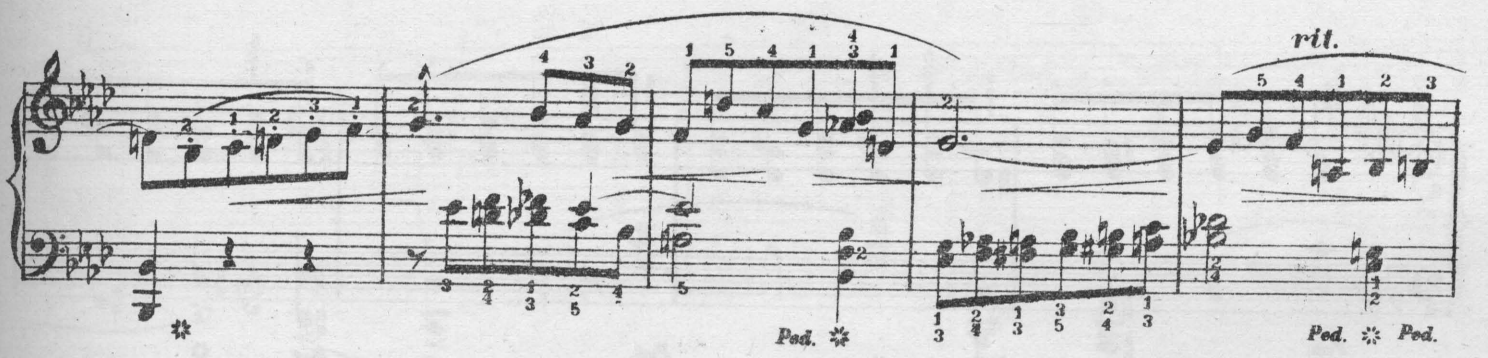
Spindler_Kunkel.

Moderato ♩ = 88. con espressione.









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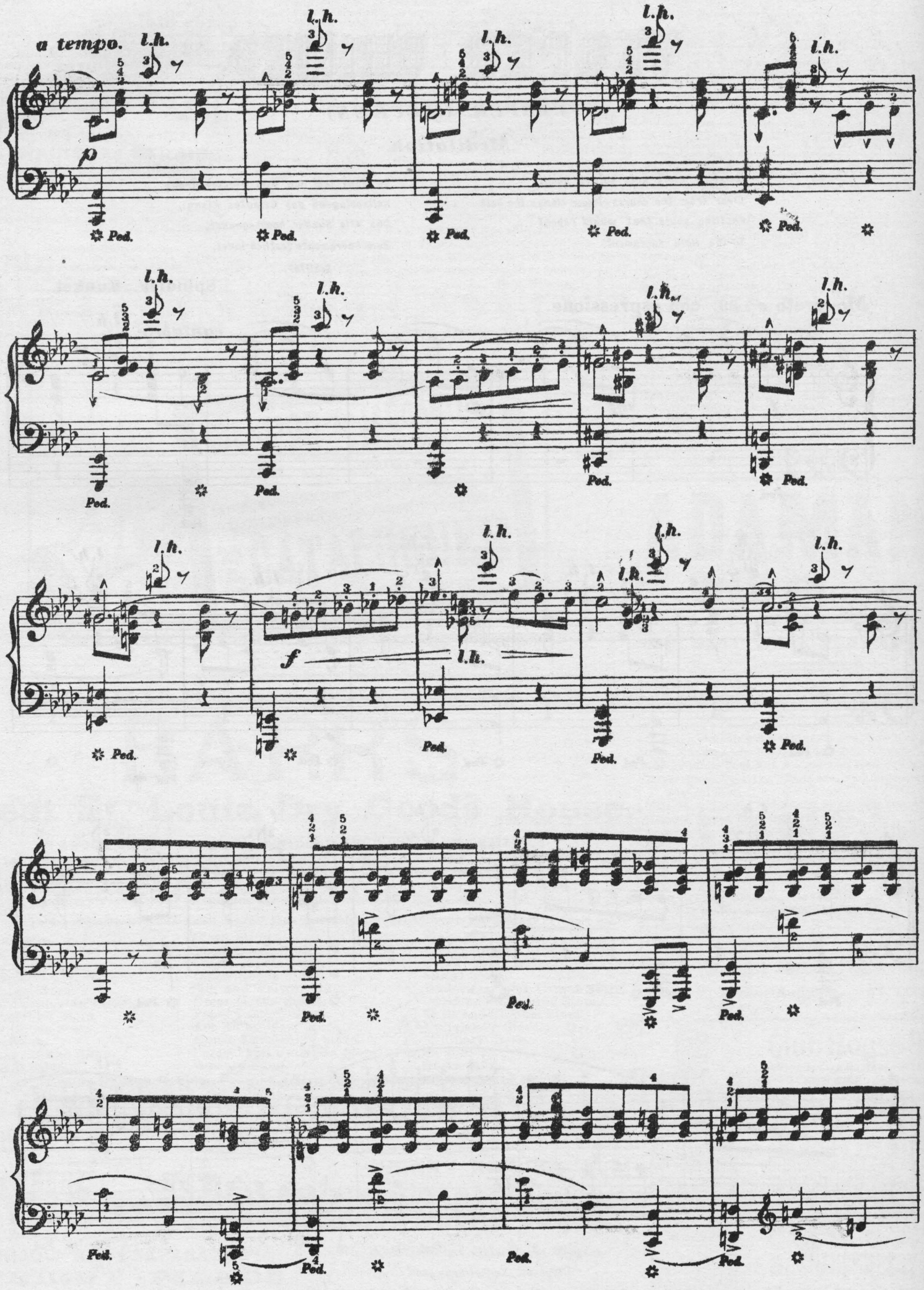

a tempo.
l.h.
p
Ped.
f

f p f p

Ped. Ped. Ped. Ped.

ff

Ped. Ped. Ped.

l.h. l.h. l.h.

p

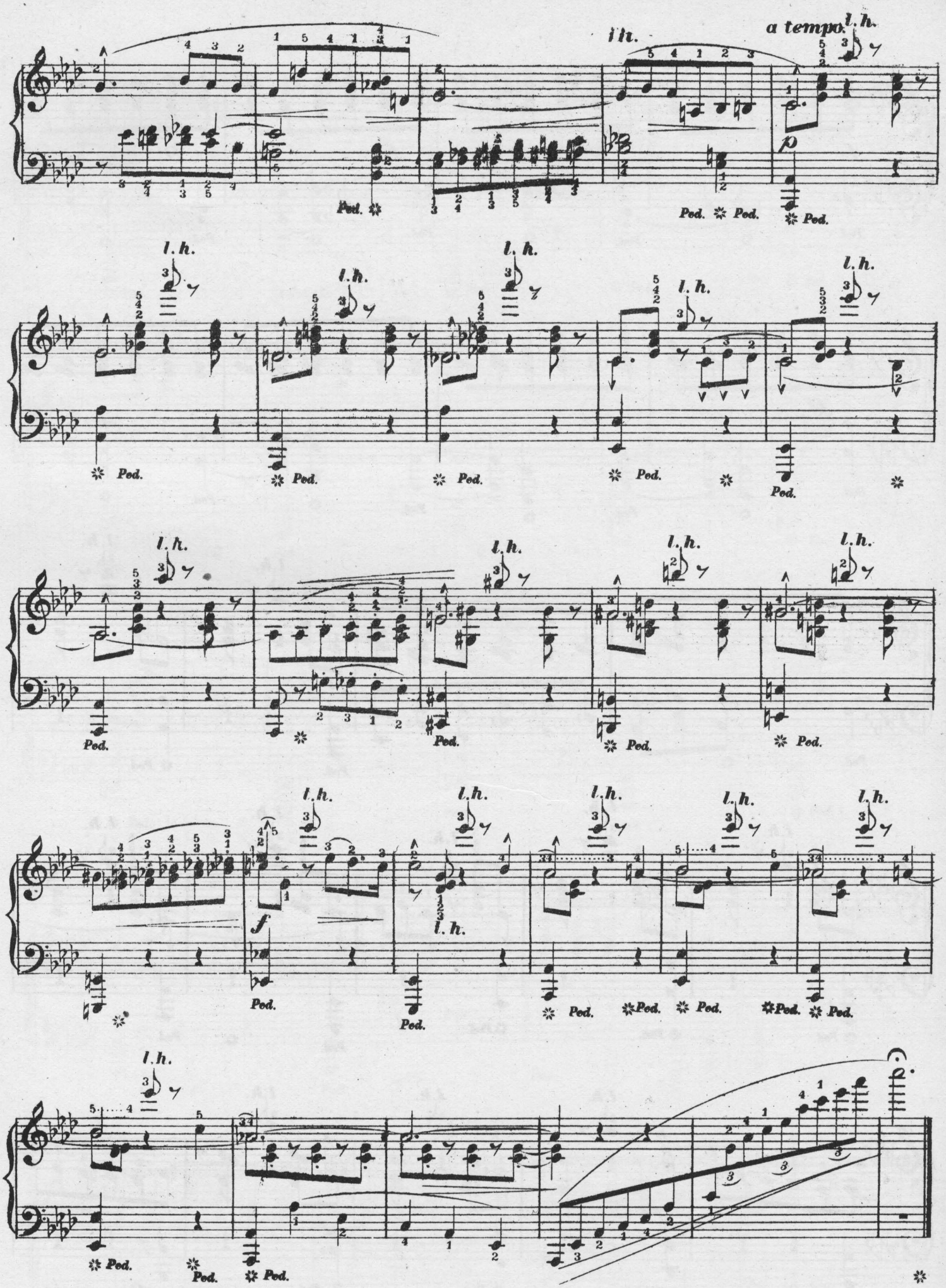
Ped. Ped. Ped.

l.h. l.h. l.h. l.h. l.h.

Ped. Ped. Ped. Ped. Ped.

l.h. l.h. l.h.

Ped. Ped. Ped.

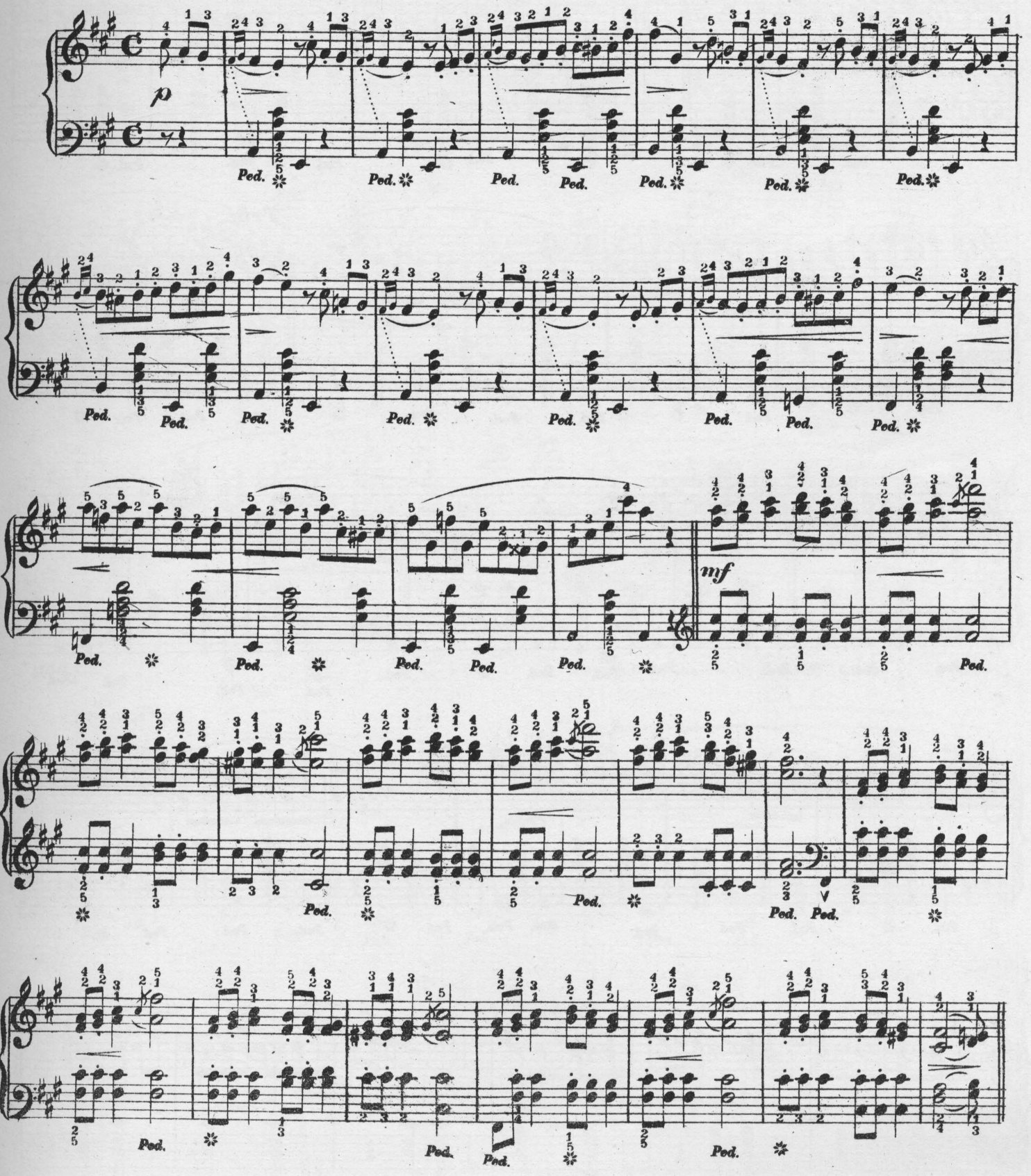

l.h.
a tempo.
p
Ped.
f

SUNLIGHT.

GAVOTTE.

Sallie B. Mc. Culloch.

Moderato ♩=132.



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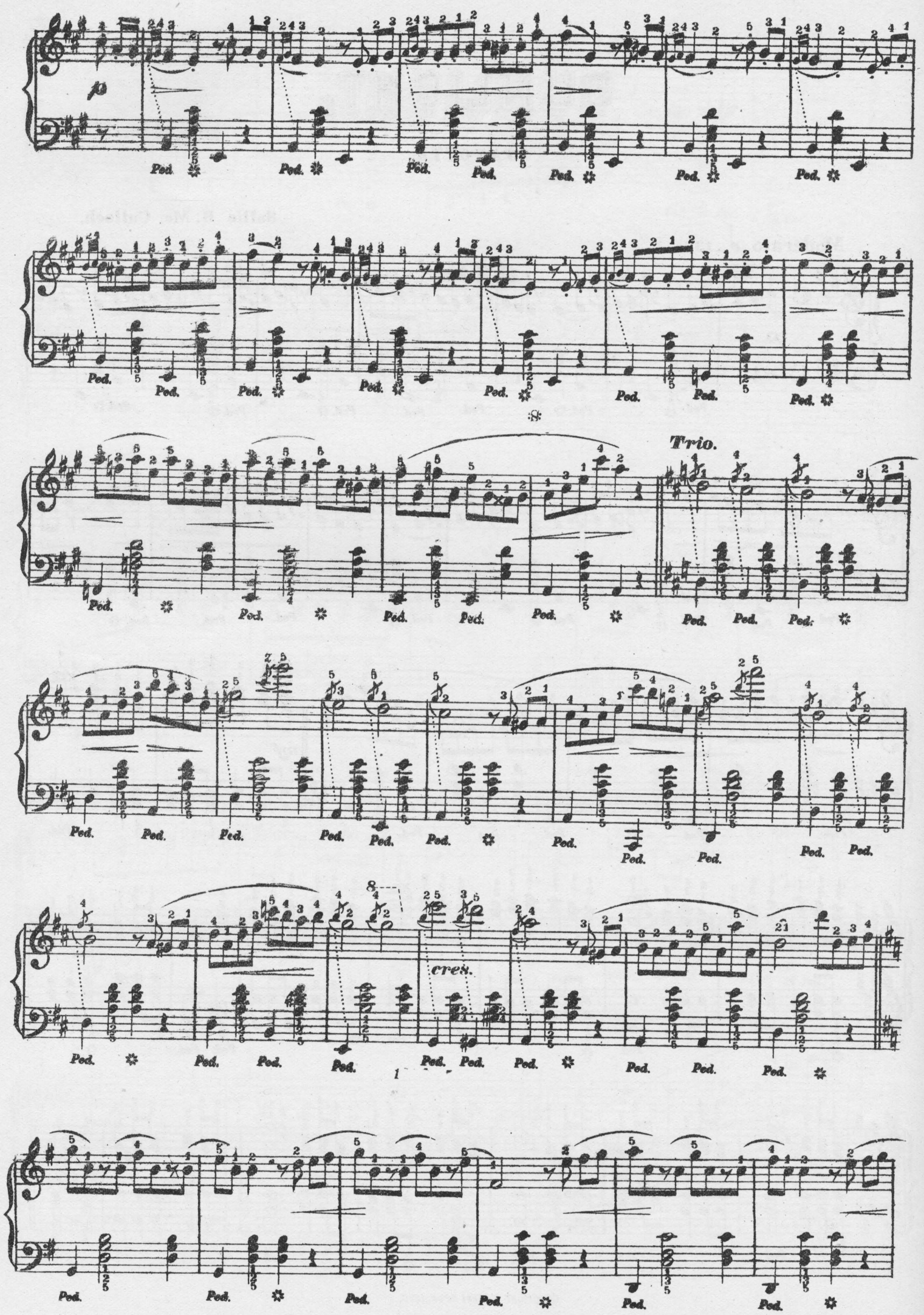

p
Ped.
Trio.
cres.

cres.

f

p

8

FINALE.

Repeat from the beginning to 𝄋: then go to the finale

Con anima.

p

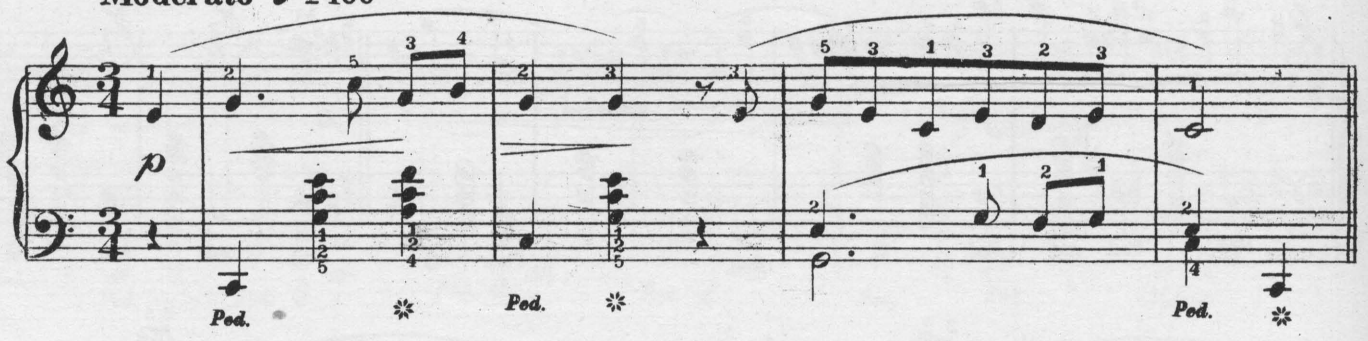
8

SLUMBER SONG.

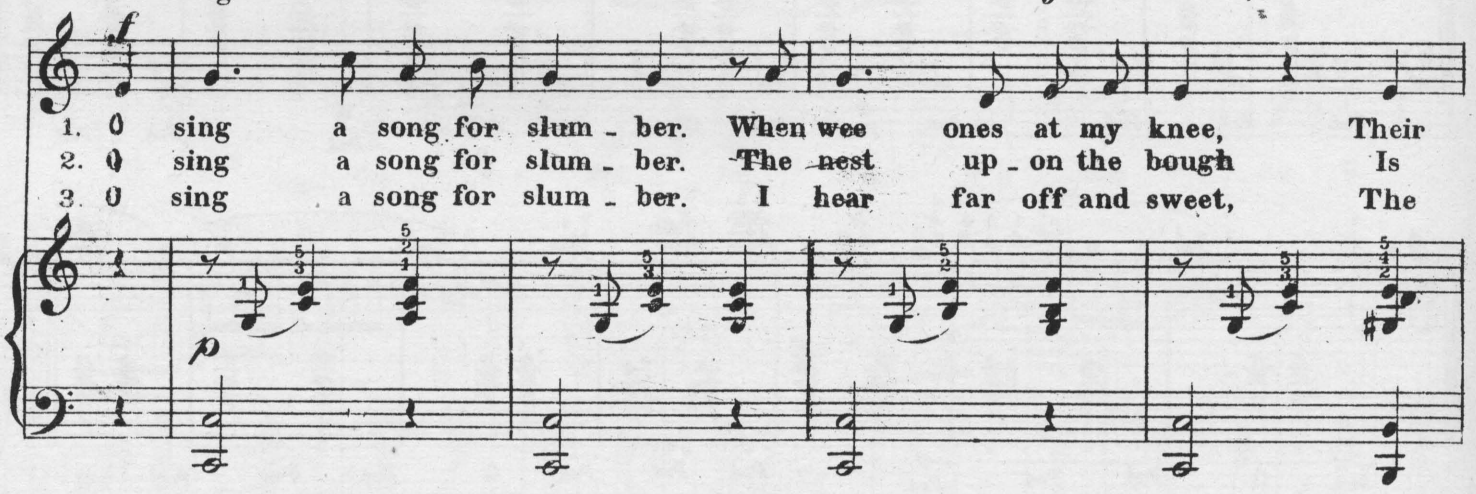
(SCHLUMMER LIED.)

Words by Eben Nexford. Translation by H. Hartmann. Music by Geo. Jarvis.

Moderato ♩ = 100

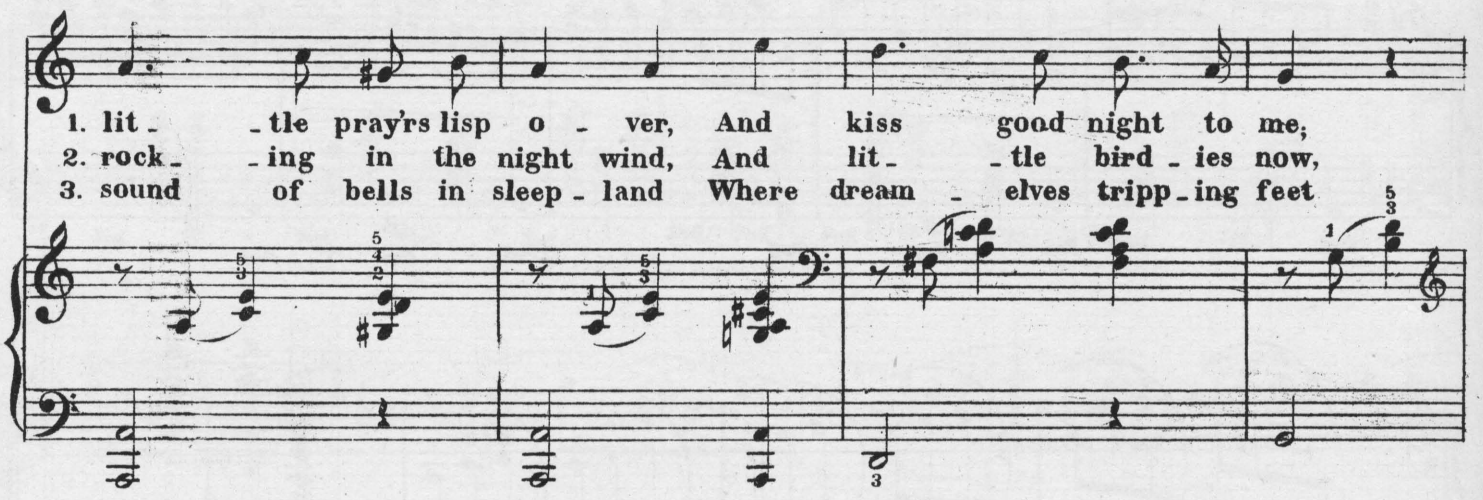


3. O sing' ein Lied zum Schlummer: Ich hör' fern ab so süss Im
2. O sing' ein Lied zum Schlummer Das Nest auf schwankem Ast Es
1. O sing' ein Lied zum Schlummer Den Klein - en auf dem Knie; Schon



1. O sing a song for slum - ber. When wee ones at my knee, Their
2. O sing a song for slum - ber. The nest up - on the bough Is
3. O sing a song for slum - ber. I hear far off and sweet, The

3. Traum - land Glocken klin - gen, Wo leich - te El - fen-füss'
2. schau - kelt nun im Nachtwind Die Vö - ge - lein zur Rast;
1. küsst ich sie zu Bet - te Auch liess ich be - ten sie.



1. lit - - tle pray'rs lisp o - ver, And kiss good night to me;
2. rock - - ing in the night wind, And lit - - tle bird - ies now,
3. sound of bells in sleep - land Where dream - elves tripp - ing feet

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3. *Im Geh'n den Takt sich schlagen Zum hel - len Reigen - sang..... O*
2. *Sie träu - men und sie schmiegen Sich an der Mutter Brust,..... So*
1. *Die Mut - ter nimmt die Herzchen Und legt sie lind und sucht..... Ins*

1. Then mo - - ther takes her dar - lings, And cud - dles them a way;..... In
2. Are dream - ing as they cud - dle, A - gainst their mo thers breast;..... O
3. Are mark - ing off the meas - ures Of mo - ments as they go..... O

Ped. Ped. Ped. Ped.

3. *lau - schet, Herzchen, lau - schet Dem sü - ssen sanften Klang! Dem*
2. *möcht' ich euch gern wie - gen Zu Schlaf,..... ihr, mei - ne Lust. Zu*
1. *war - me Bett zur Ru - he, Bis dass..... der Tag er - wacht. Bis*

1. soft warm beds to slum - ber, And dream ..... till peep of day; And
2. go to sleep as they do, My nest - lings in your nest; My
3. lis - - ten, dar - lings, lis - ten, How sweet..... it is. and low How

Ped. Ped. Ped. Ped. Ped.

3. *sü - - ssen sanften Klang, Dem sü - ssen sanf - ten Klang!*
2. *Schlaf..... ihr, mei - ne Lust, Zu Schlaf ihr, mei - ne Lust.*
1. *dass..... der Tag er - wacht, Bis dass der Tag er - wacht.*

rall.

1. dream ..... till peep of day; And dream till peep of day:
2. nest - - lings in thy nest; My nest - lings in your nest.
3. sweet..... it is, and low How sweet it is, and low.

rall.

mf

Ped. Ped.

Noch die - sen Kuss, dann träumet Von

0 take this kiss to dream of, With

Should the syncopation accompaniment offer any difficulty while singing play the chords with the notes of the voice as marked.

a tempo.

p

schön - em Licht - ge - fild; Be - hü - te euch ein Eng - el, Gott sei euch Schirm und

all things sweet and fair, May An - gels guard your slum - ber, God have you in His

Schild. *Noch die - sen Kuss, dann träu - met Von schön - em Licht - ge -*

care: 0 take ..... this kiss to dream of, With all ..... things sweet and

rall: dim:

fild, Be - hü - te euch ein Eng - el, Gott sei euch Schirm und Schild.

last verse

fair; May An - gels guard your slum - ber, God have you in His care.

f

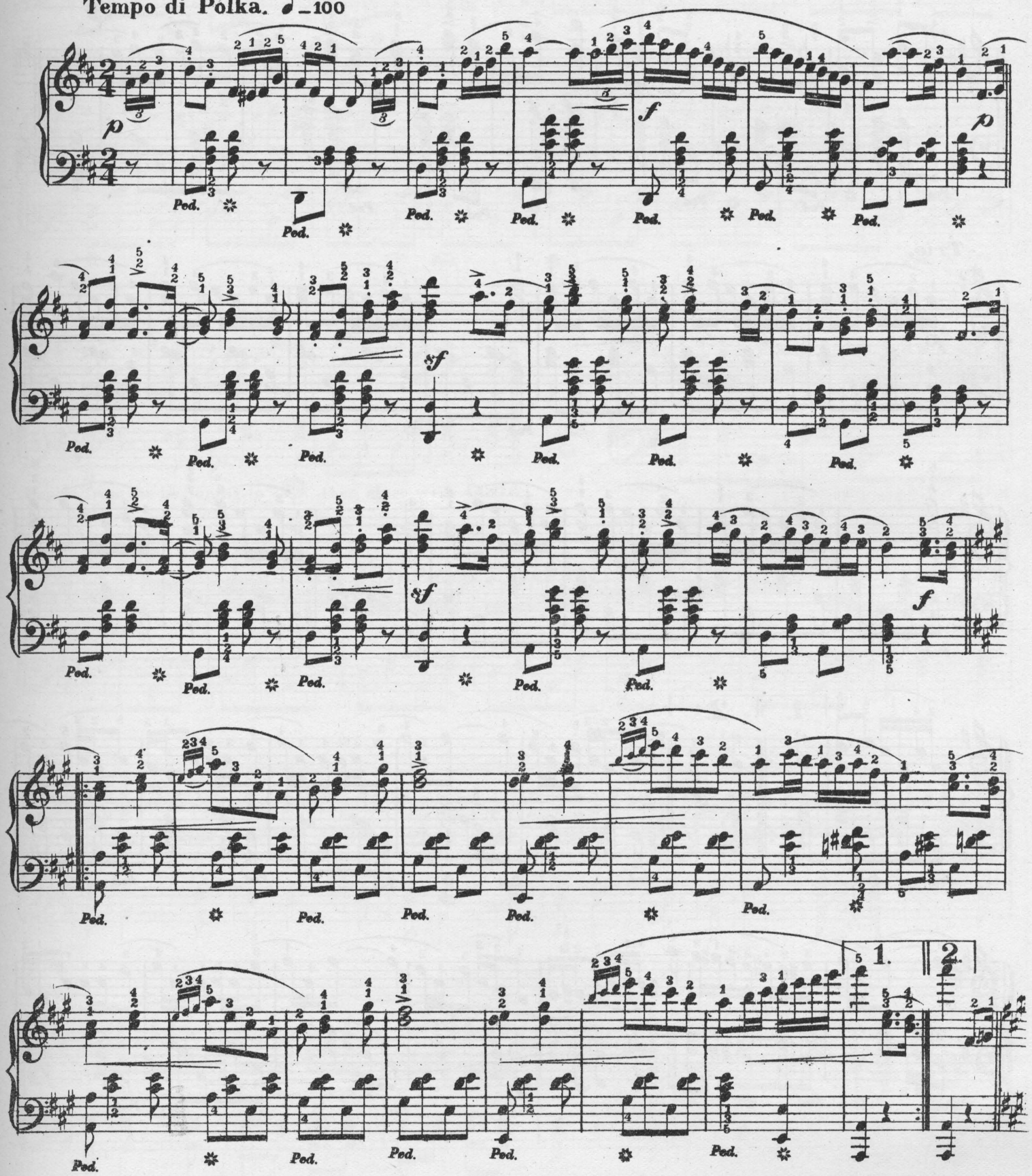
Ped. *Ped.*

ANNA-MARIE.

POLKA.

J. B. Goe.

Tempo di Polka. ♩=100



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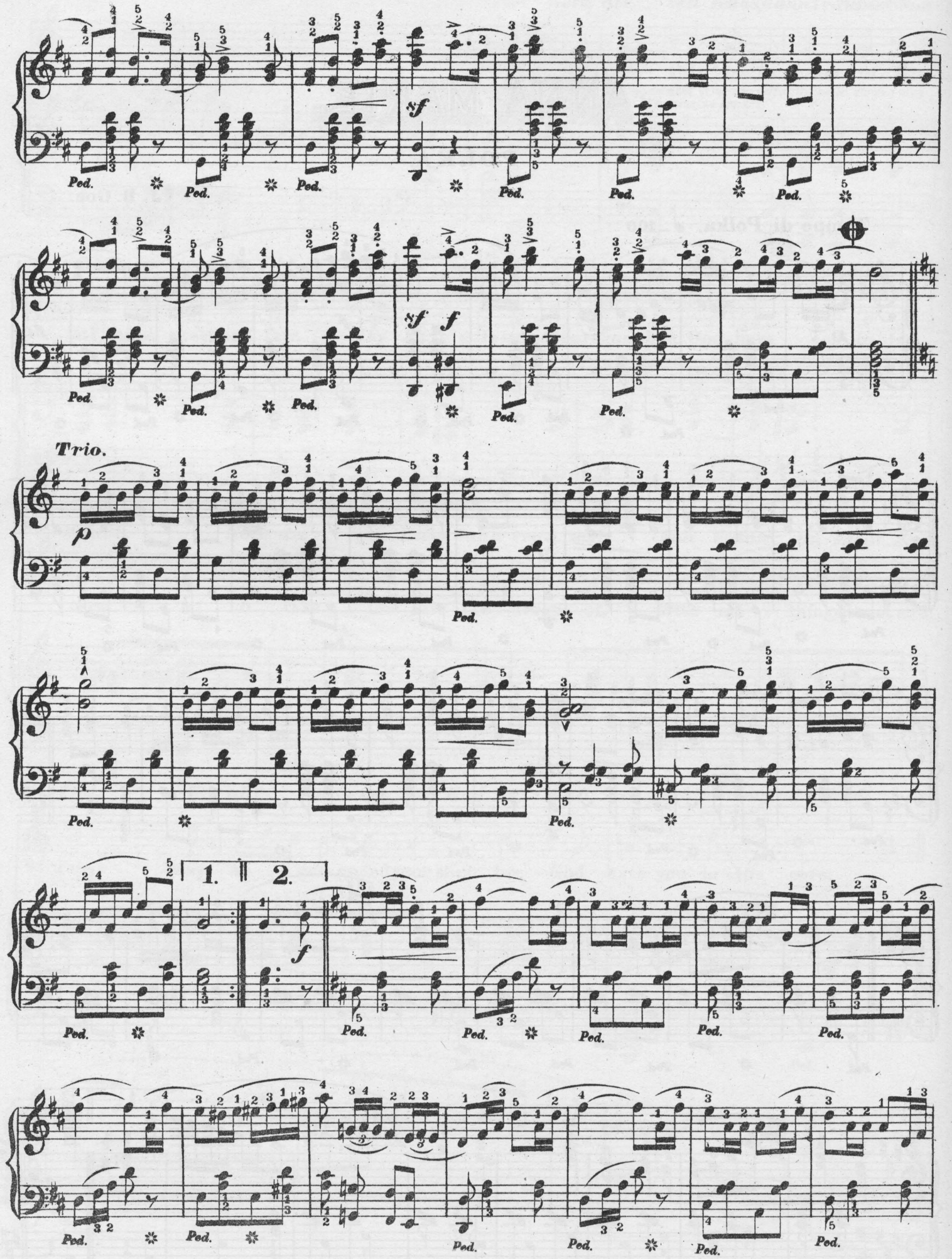

Trio.
1.
2.

f *p*

Ped. Ped. Ped. Ped. Ped. Ped.

CODA.

Repeat from the beginning to 𝄋 then close with CODA.

f *f* *f* *f*

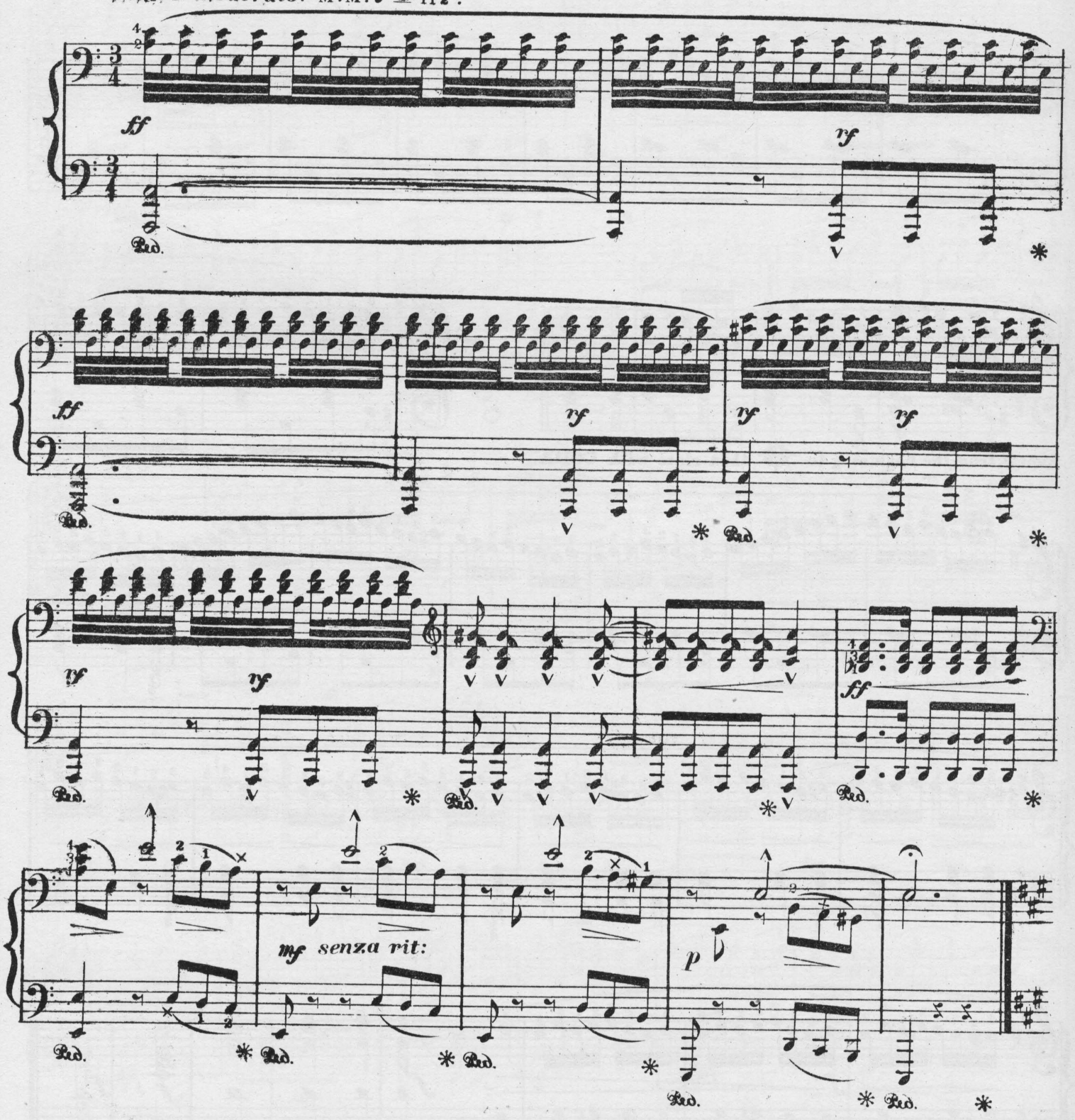
Ped.

INTERNATIONAL FANTASIE.

M. J. EPSTEIN.

MISERERE from IL TROVATORE. SECONDO.

Allegro moderato. M.M. ♩ = 112.



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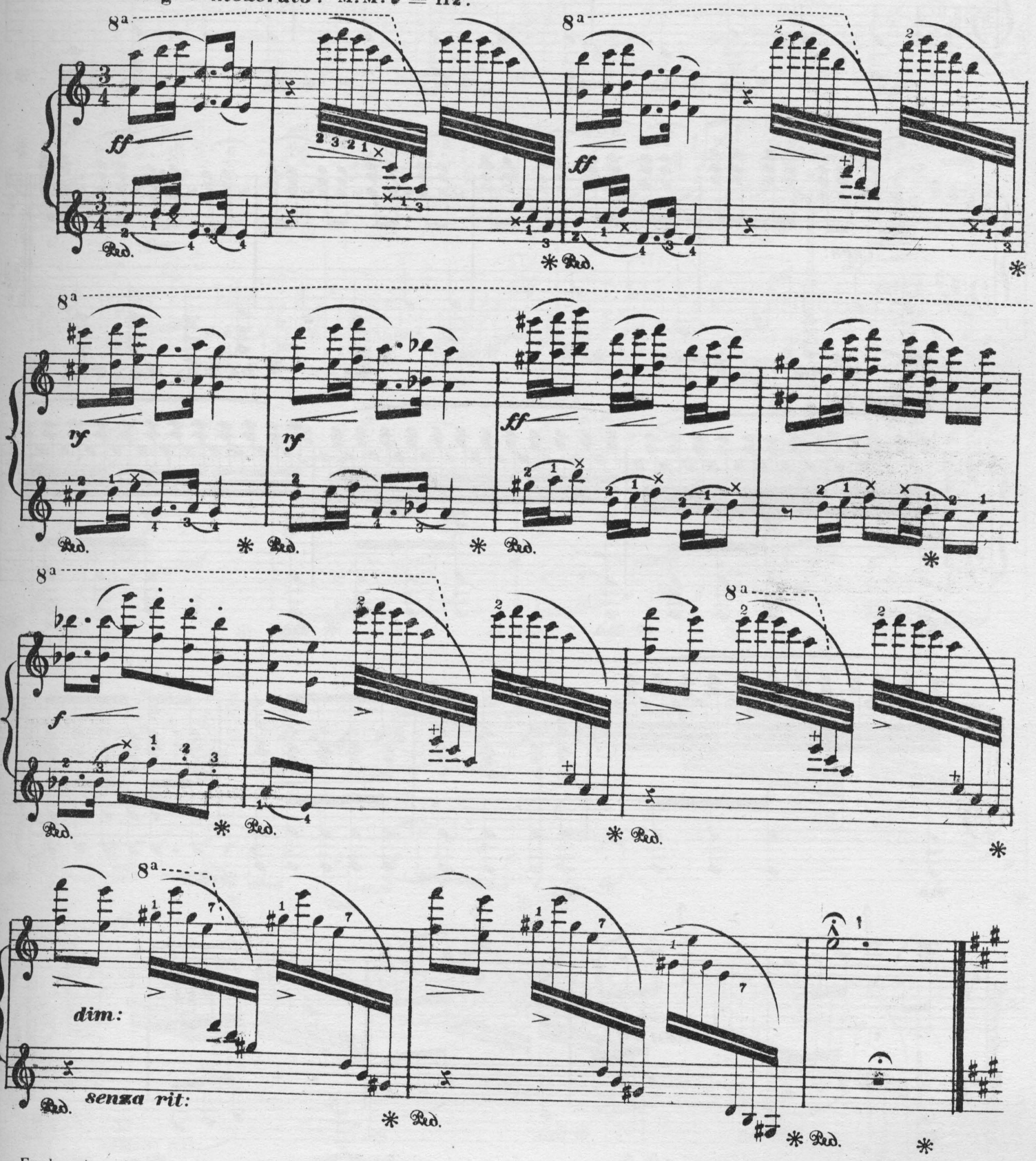
INTERNATIONAL FANTASIE.

M. J. EPSTEIN

MISERERE from IL TROVATORE.

PRIMO.

Allegro moderato. M.M. ♩ = 112.



Explanation of **M. M.**—The figures after the note indicate the number of notes of the same value to be played in a minute.

M. M. ♩ = 72.

p

cres:

rit:

Tempo I°.

ff *rf* *rf* *rf* *rf* *rf* *rf* *rf*

mf senza rit:

p

M.M. ♩ = 72.

Accom: p e stac:

Tempo I^o.

rit:

ff

rf

rf

rf

ff

f

senza rit:

* To abbreviate go from 𝄋 to 𝄌 Page 7

M. M. ♩ = 72.

marcato la melodia

accomp: p

cres:

a tempo.

f *rit:*

p

rit:

M. M. ♩ = 72.

leggiero

8a

marcato la melodia.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

8a

Ped. * Ped. * Ped. * Ped. * Ped. *

8a

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

8a

f *rit:* *f* *a tempo.*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

8a

f *f* *f* *rit:*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

* Performers finding the scale passage too difficult can omit same and play the notes written for the left hand also with the right an octave higher.

a tempo.

VALSE from FAUST. ***Tempo di Valse.*** M.M. ♩.= 92.

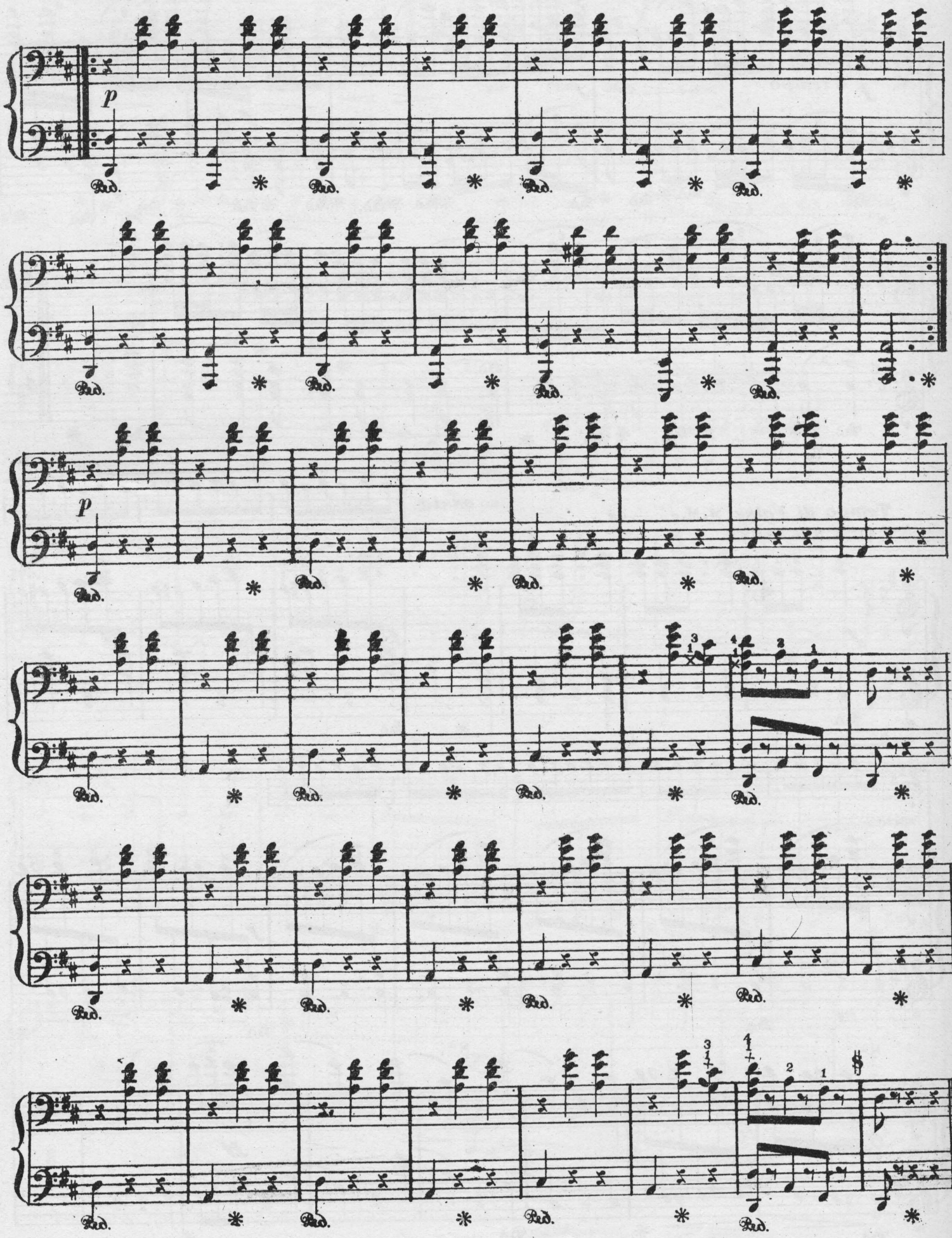
* On Pianos where this A is missing, play the tremolo an octave higher.

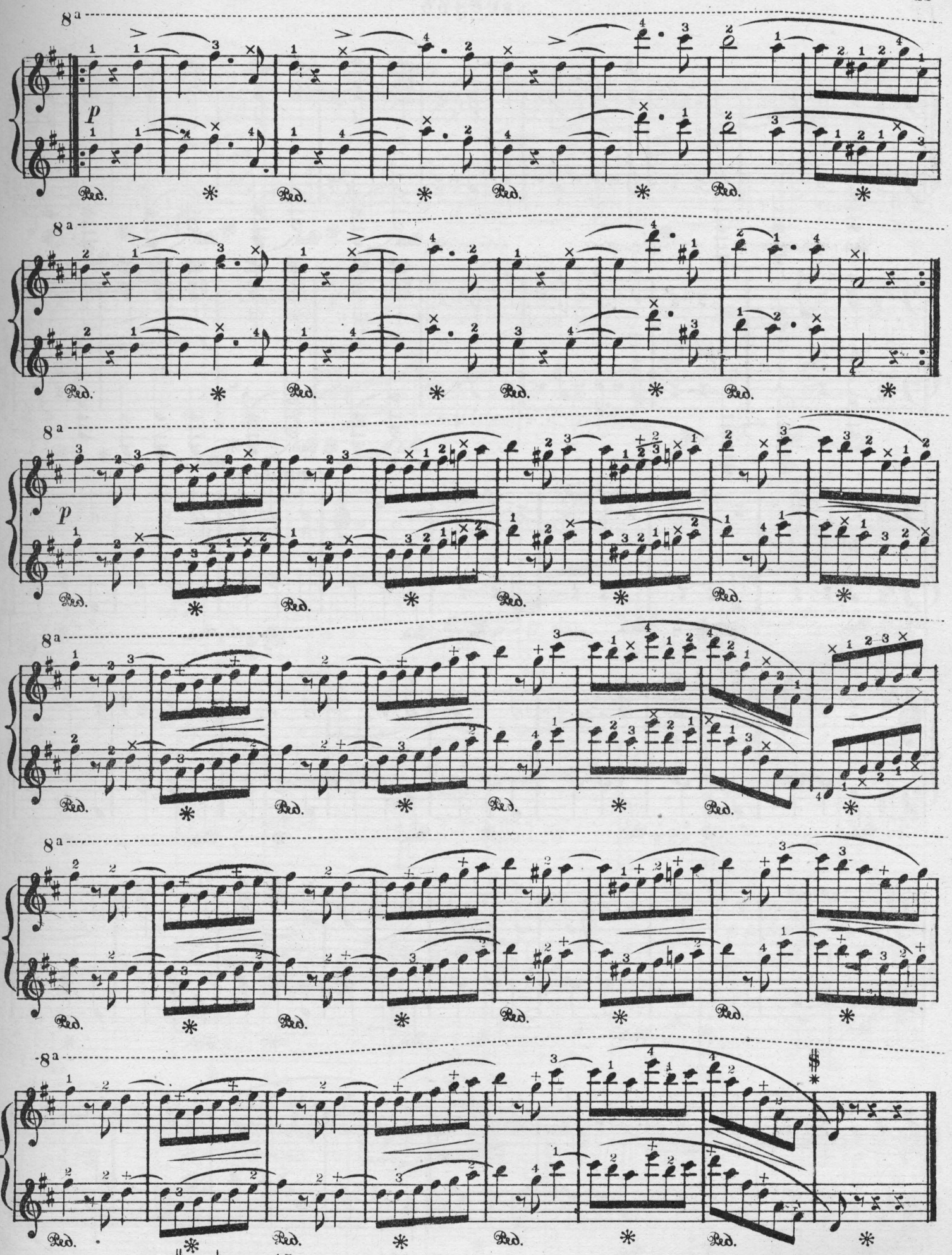
a tempo.

ossia.

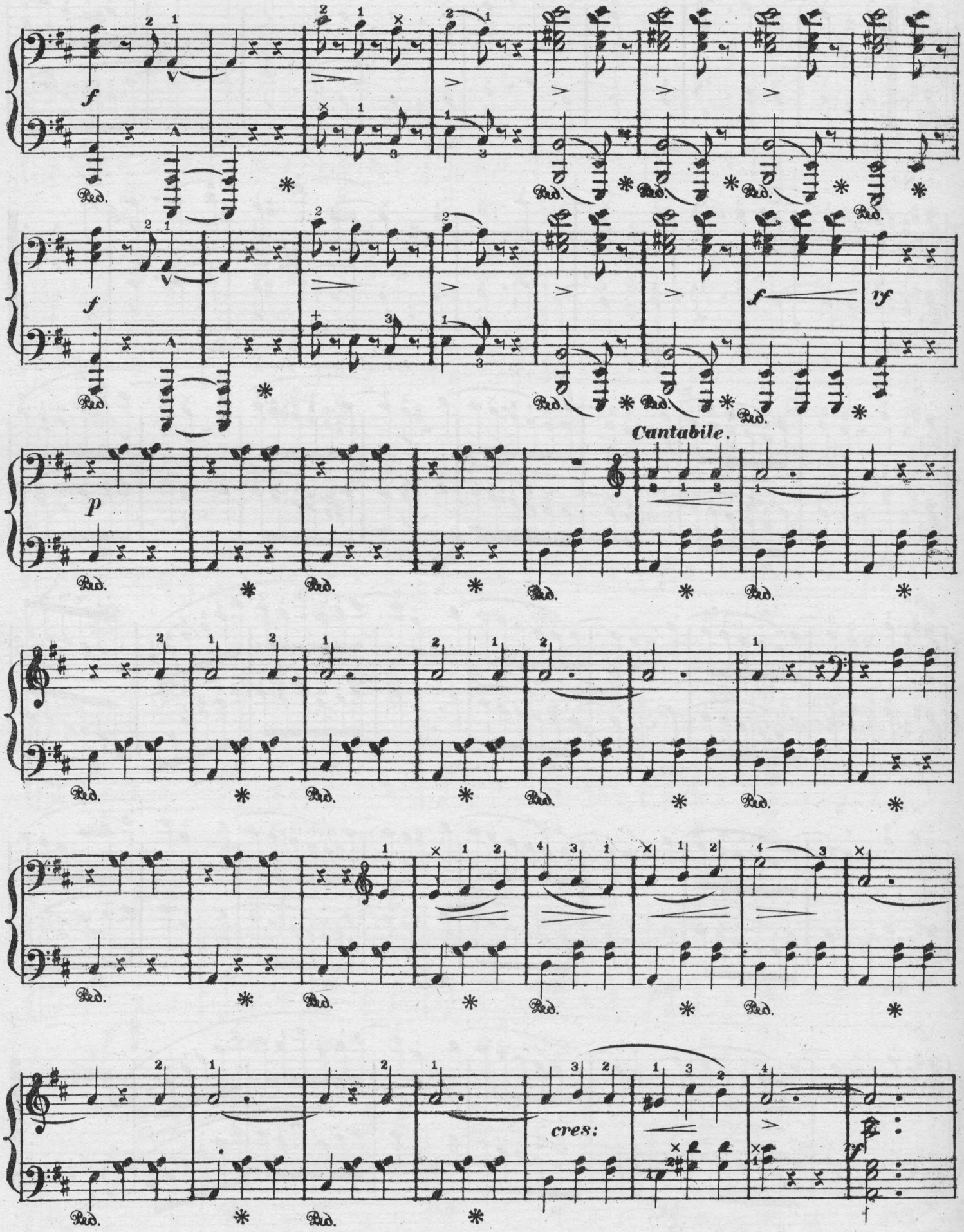
Tempo di Valse. M.M. ♩. = 92.

VALSE from FAUST.


p
Ped.
p



* To abbreviate go from $ to ⊕ Page 15.


Cantabile.
cres:

8a

rf f

Ped. * Ped. * Ped. *

8a

rf

Ped. * Ped. * Ped. * Ped. *

8a

dolce

p

Ped. * Ped. * Ped. * Ped. *

8a

Ped. * Ped. * Ped. * Ped. *

8a

Ped. * Ped. * Ped. * Ped. *

8a

cres:

Ped. * Ped. * Ped. *

mf

Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. *

f

Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. *

f

p

8a

mf

Ped. * Ped. * Ped. * Ped. *

8a

f

Ped. * Ped. * Ped. * Ped. *

8a

f

Ped. * Ped. * Ped. * Ped. *

8a

Ped. * Ped. * Ped. * Ped. *

8a

f

p

Moderato. M. M. ♩ = 88.

p

Pedale.

rit:

ff

STAR SPANGLED BANNER.

M.M. ♩ = 88.

Moderato.

p

* *Pedale.*

8a

f

rit:

* In the movements where the Ped. is indicated by "*Pedale*," the use thereof is left to the taste of the performers.

GRANDE DUCHESSE.

Allegro. M.M. ♩ = 152.

p

Pedale.

f

f

f

ff

rit:

Allegro. M. M. ♩ = 152.

mf

Pedale.

8a

8a

8a

8a

8a

f

ff

rit:

Ped. * Ped. * Ped. * Ped. *

Tempo di Marcia. M.M. ♩ = 112.

ff grandioso.

ff

PIQUE DAME.

Andantino con moto. M.M. ♩ = 100.

rit:

ff

pp

Pedale.

ad lib: *a tempo.*

pp

fp *pp*

f

Tempo di Marcia. M.M. ♩=112.

8a

ff *grandioso.*

8a

ff

ff *rit:*

PIQUE DAME. M.M. ♩=100.

Andantino con moto.

Secondo.

p

Pedale.

ad lib:

a tempo.

fp *pp*

8a

f *fp*

* To abbreviate go from 𝄋 to 𝄌 Page 23.

Vivacissimo. M. M. ♩ = 108.

1ª. 2ª.

rit: *rit:*

GOD SAVE THE QUEEN.

Maestoso. M. M. ♩ = 88.

p

f

Vivacissimo. M.M. ♩ = 108.

8ª

f

8ª

1ª. 2ª.

8ª

rit. *rit.*

Ped. *

GOD SAVE THE QUEEN. M.M. ♩ = 88.

p *Maestoso.*

Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. *

f

Ped. * Ped. * Ped. * Ped. * Ped. *

f *f*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

grandioso.

f *rf* *f* *rf*

Red. * Red. * Red. * Red. *

f *ff*

Red. * Red. *

YANKEE DOODLE. M.M. ♩ = 88.

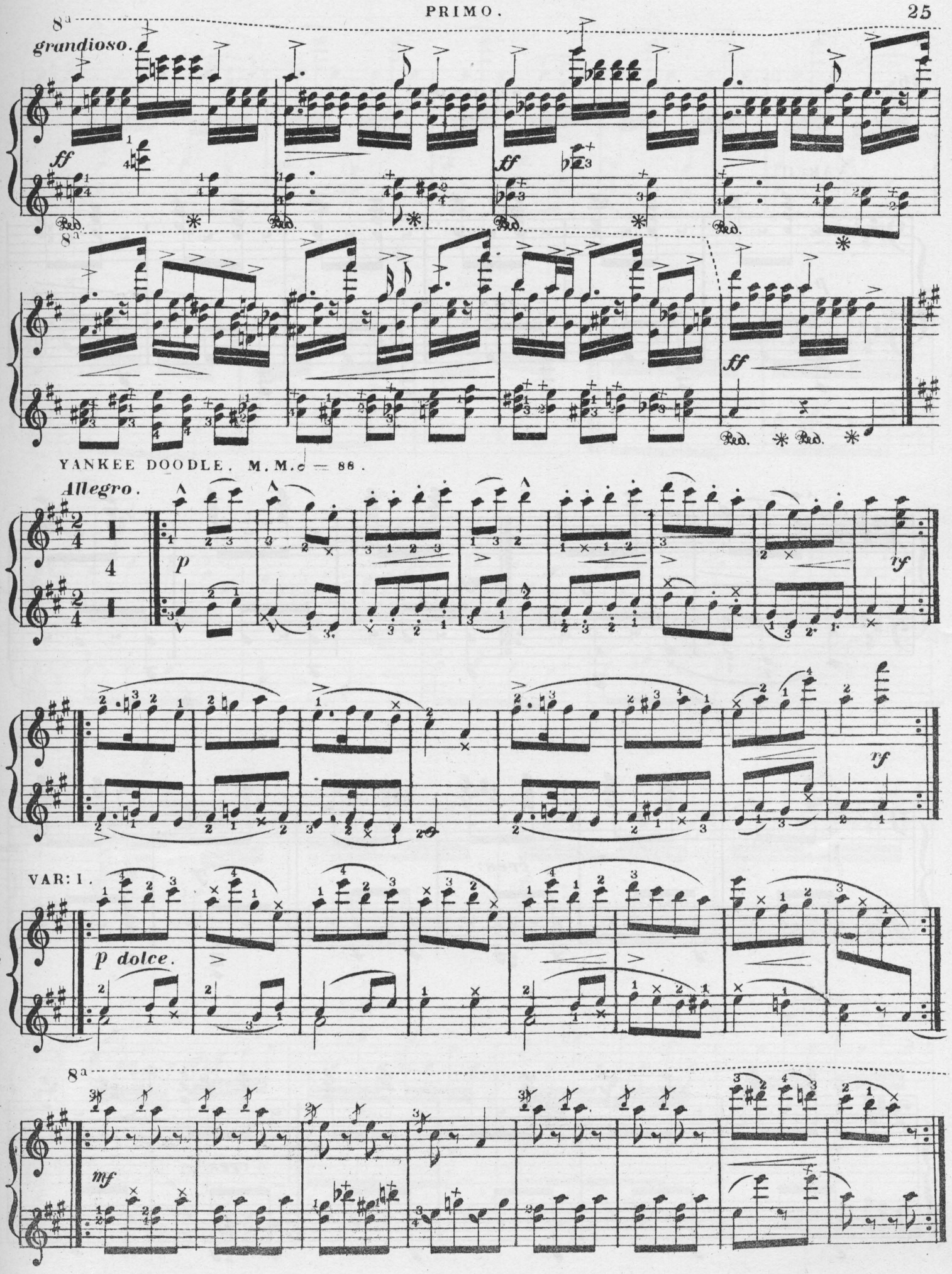
mf *Allegro.* *p*

f *p* *f* *p* *f* *p* *f* *p* *f*

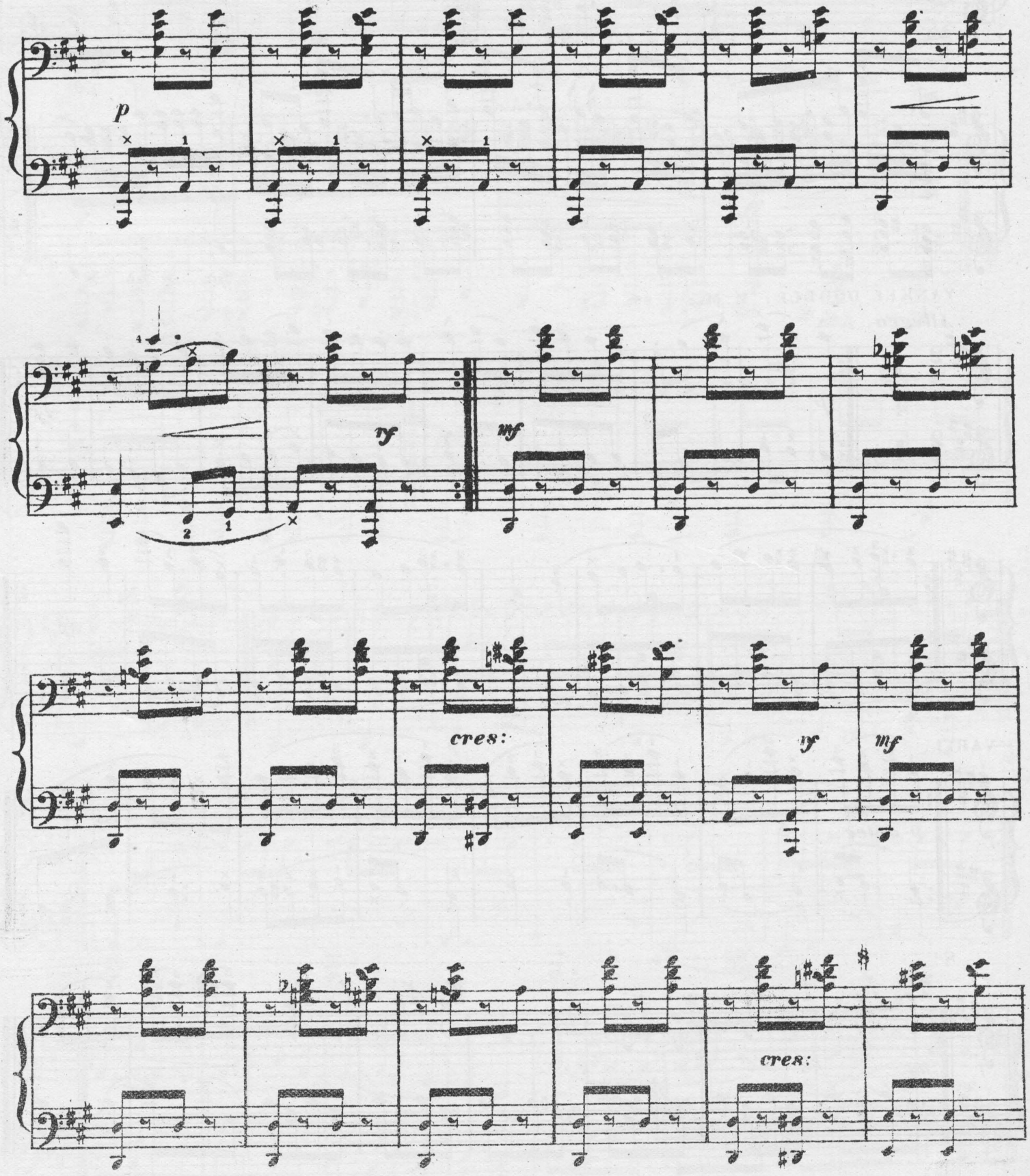
VAR: I.

p

f *f* *f* *ff*


grandioso.
ff
YANKEE DOODLE. M.M. 𝅗𝅥 = 88.
Allegro.
p
rf
VAR: I.
p dolce.
mf

VAR: II.



VAR: II.

8a

p

8a

cres:

f

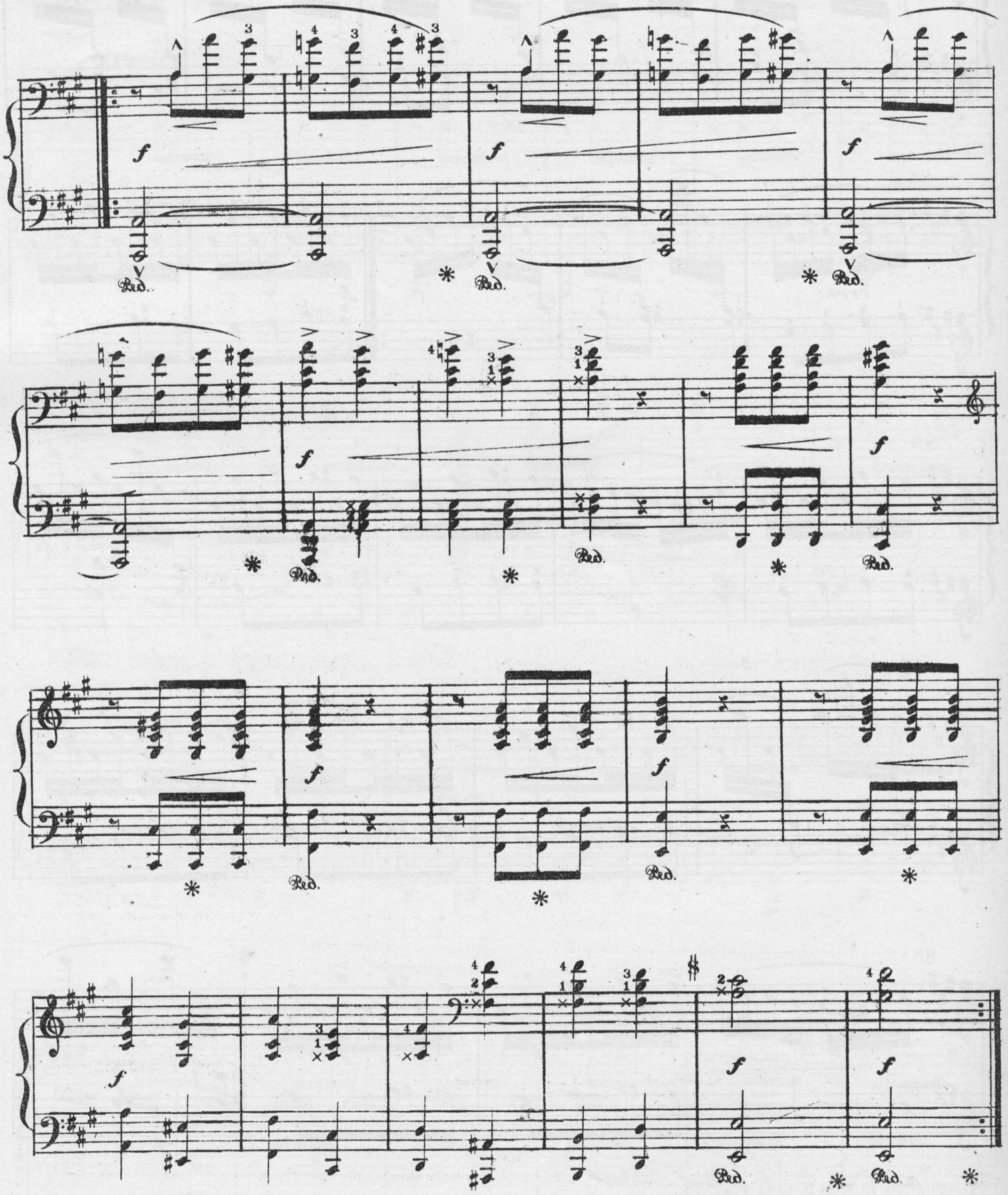
8a

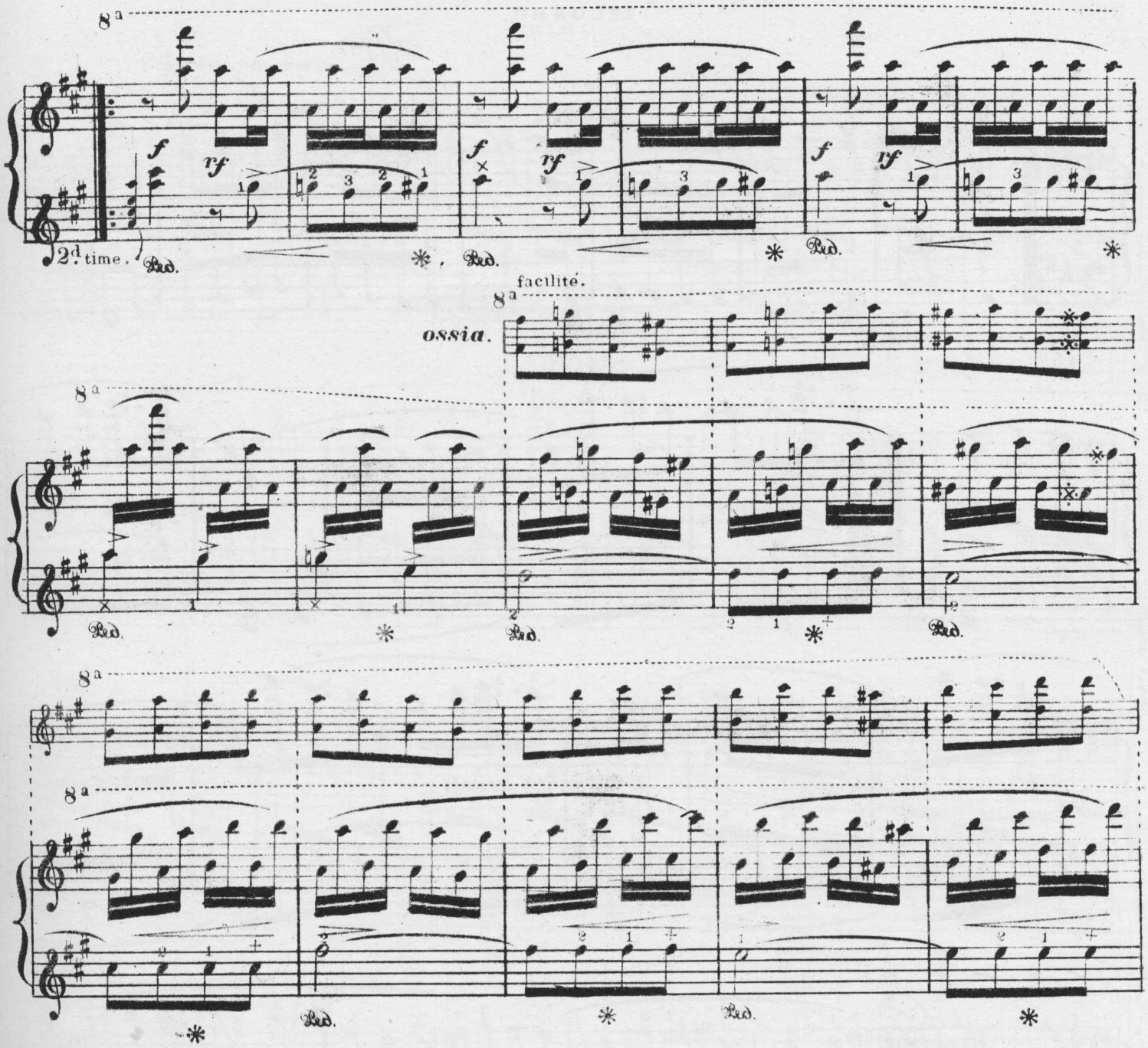
8a

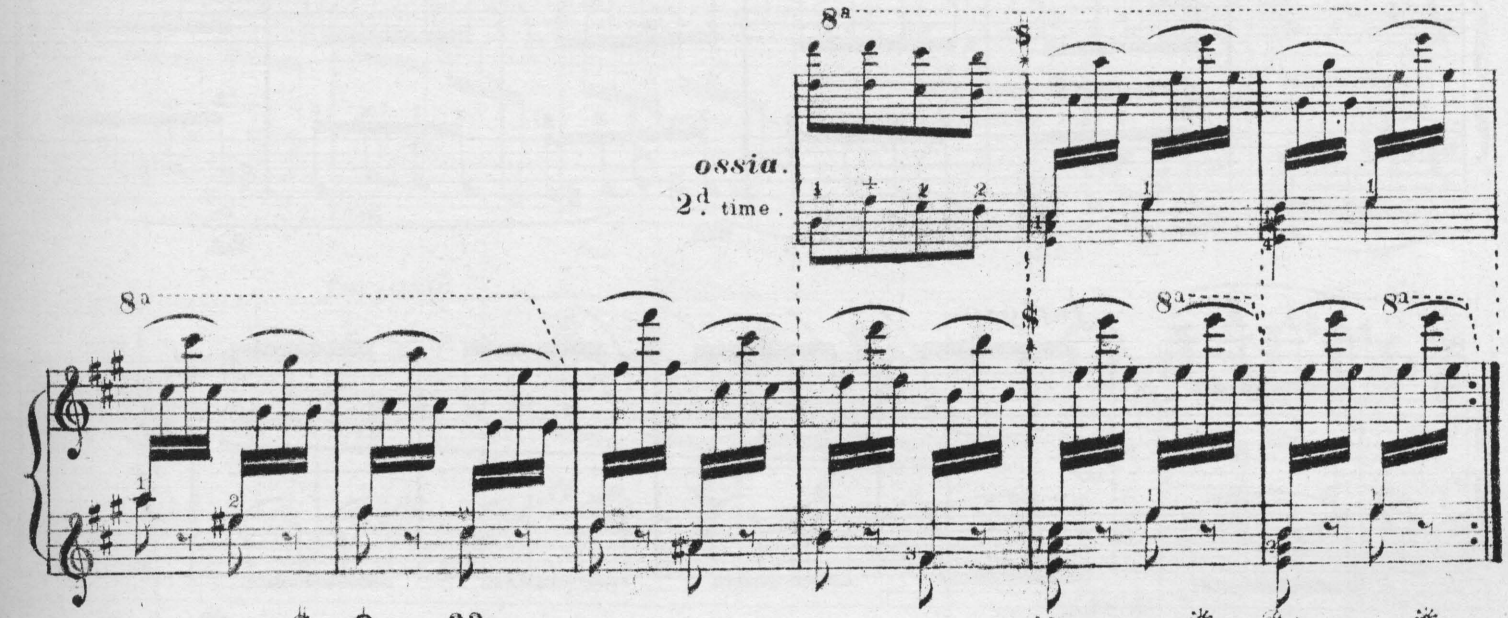
f

8a

To abbreviate go from $ to ⊕ Page 33.


f
Ped.
*


8a
2d. time.
Ped.
facilité.
ossia.


ossia.
2d. time.
To abbreviate go from $ to ϕ Page 33.

FINALE.

f

rf

f

f

rf

f *accel:*

f *molto cres:*

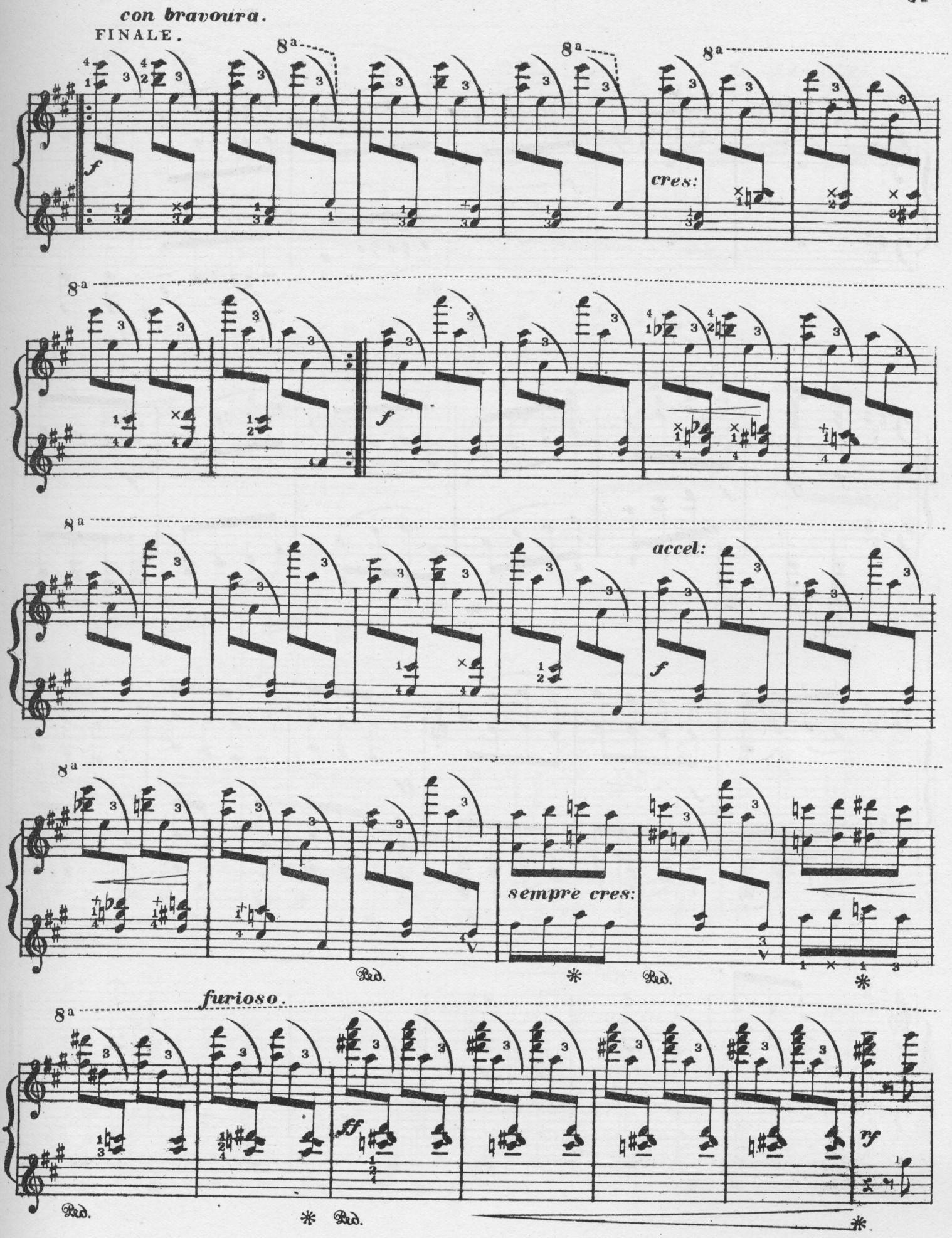
Ped. ✻ Ped. ✻ Ped.

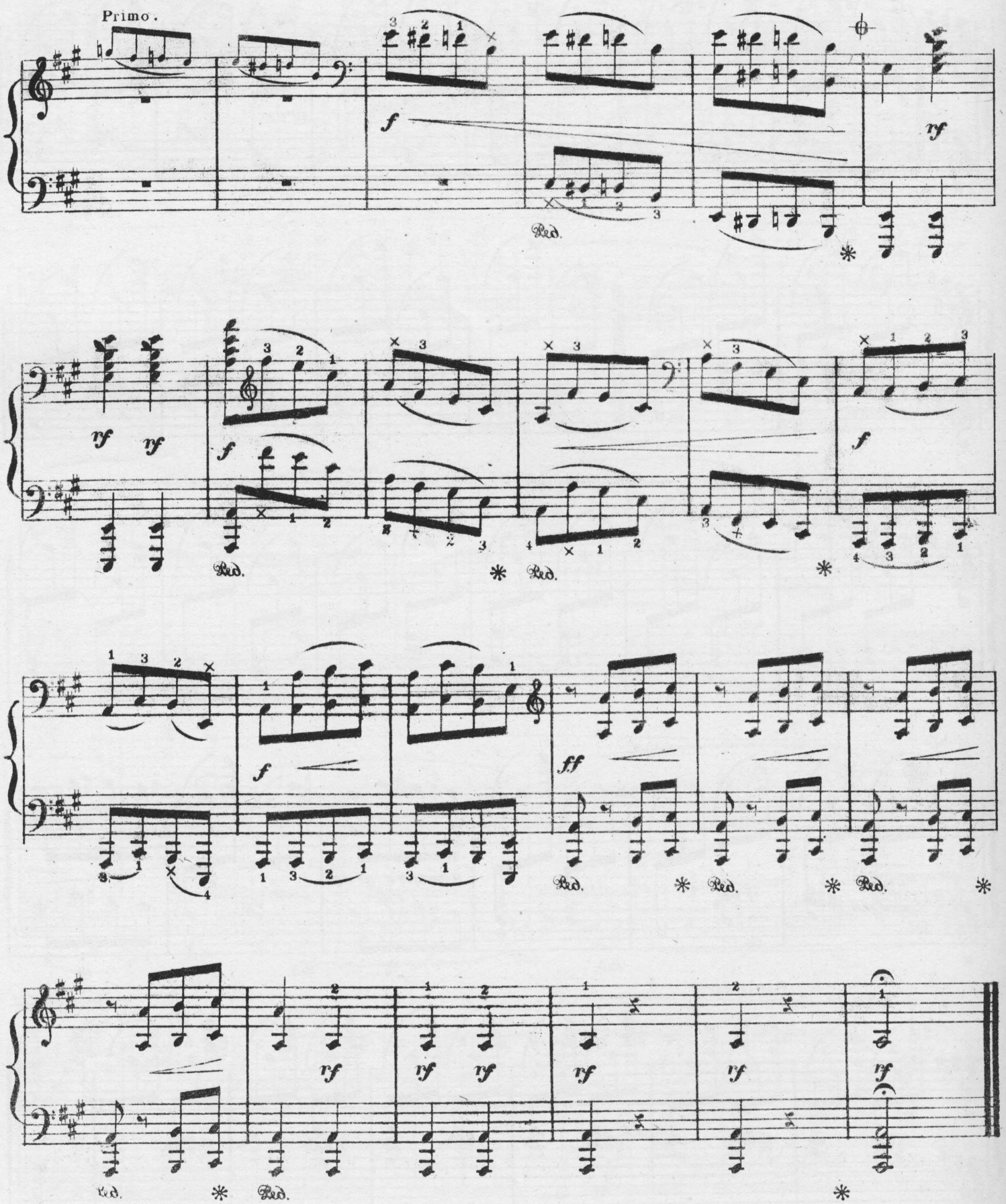
furioso.

ff

rf

✻ Ped. ✻


con bravoura.
FINALE.
8a
f
cres:
accel:
sempre cres:
Ped.
furioso.
ff
rf


Primo.

8a

f *ff*

Ped.

8a

rf *rf* *rf* *rf* *f*

Ped.

ossia.

8a

ff *ff* *ff*

Ped.

8a

rf *rf* *rf* *rf* *rf* *rf*

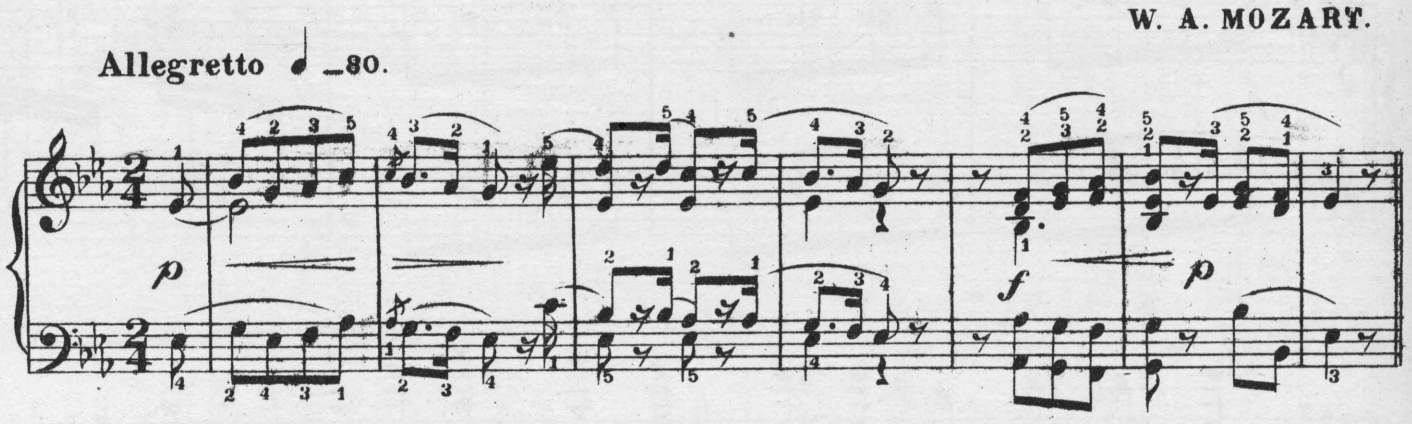
Ped. Ped. Ped. Ped.

THE VIOLET.

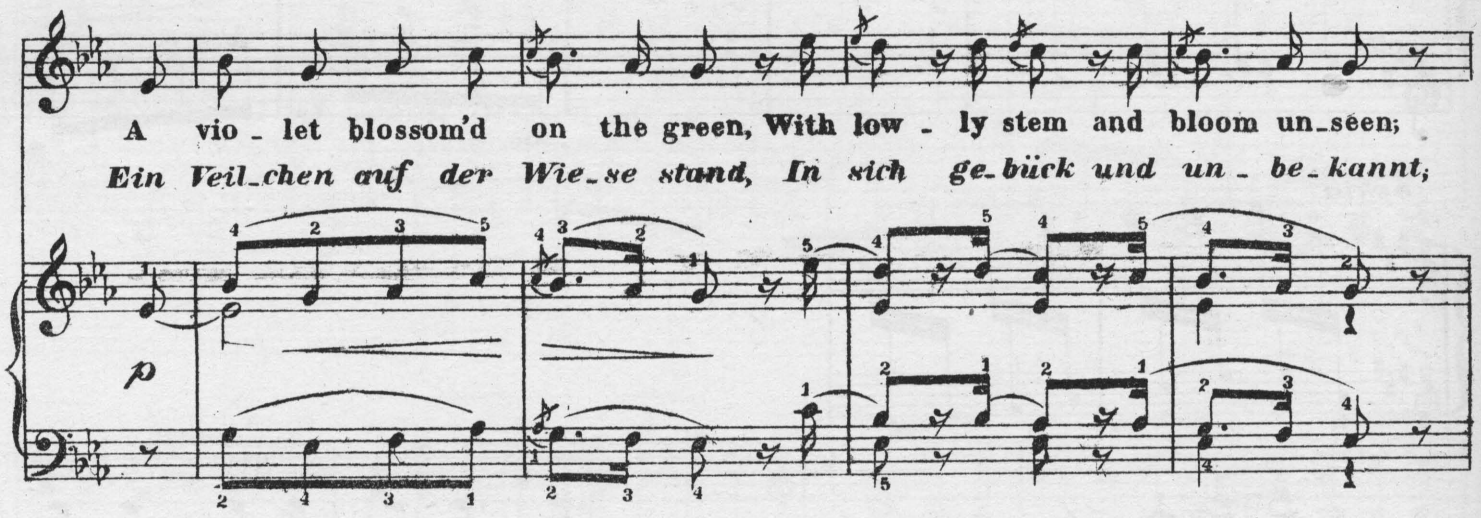
(DAS VEILCHEN.)

W. A. MOZART.

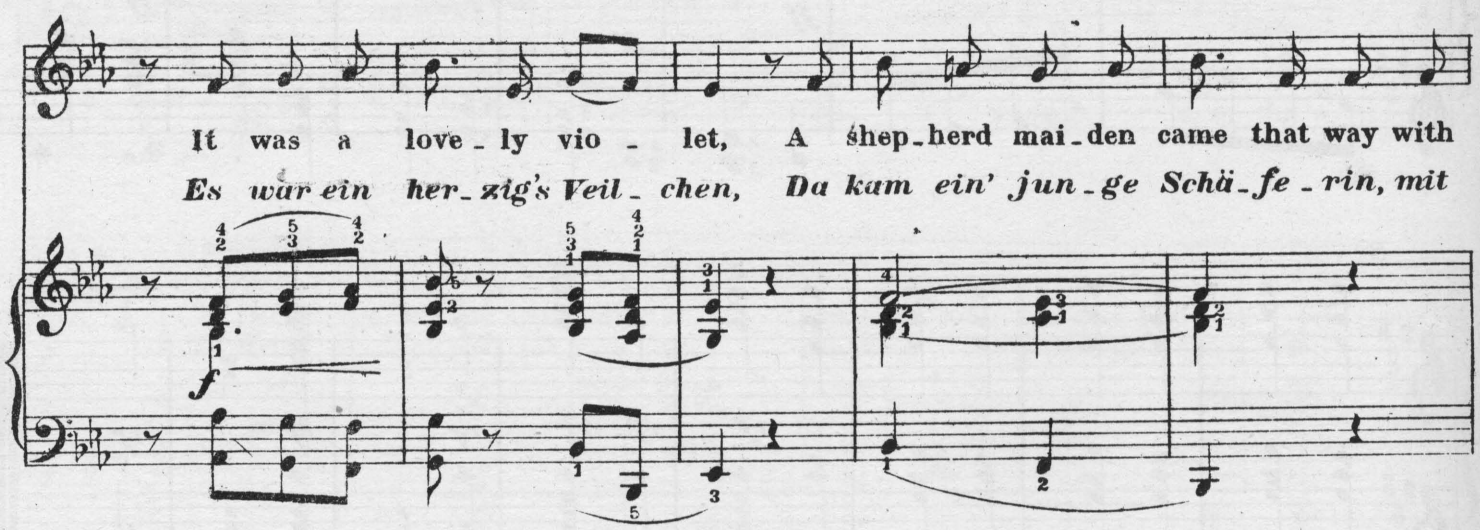
Allegretto ♩ =80.



A vio - let blossom'd on the green, With low - ly stem and bloom un-seen;
Ein Veil-chen auf der Wie-se stand, In sich ge-bück und un - be-kannt;



It was a love - ly vio - let, A shep-herd mai-den came that way with
Es war ein her-zig's Veil - chen, Da kam ein' jun-ge Schä-fe-rin, mit



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light some step and as - pect gay came near, came near, came o'er the green with song.
leich-tem Schritt und munterm Sinn da-her, da - her, die Wie-se her, und sang.

dolce.

p

Ah! thought the vio - let..... might I be the fair-est flow-er all the lea, ah! but.....
Ach, denkt das Veil - chen, wär Ich nur die schönste Blu-me der Na-tur ach! nur.....

..... for one brief hour! And might be pluck'd by that dear maid and gent-ly in her
..... *ein klei-nes Weilchen! Bis mich das Liebchen ab - gepflückt, und an den Bu-sen*

bo - som laid ah! but ah but! a few dear moments long!
matt gedrückt, ach nur! ach nur ein vier-tel Stündchen lang!

But O! A - las! the maiden pass'd, No eye up - on the vio - let
Ach! a - ber ach! das Mädchen kam, Und nicht in Acht das Veilchen

rall.

cast but crush'd ..... the love - ly flow - er! It sank and died, And
nahm, zer - trat ..... das ar - me Veil - chen, Es sank, und starb, Und

rall.

strin - - - gen - - - do *rall.*

heav'd no sigh, for if I die, I die thro' her, I die thro' her ..... beneath her
freut's ich noch, und sterb ich denn, so sterb ich doch durch sie, durch sie ..... zu ih - ren

a piacere. *a tempo.*

feet I die, O sweetest vio - let! It was a love - ly vio - let.
Füs - sen doch, das ar - me Veilchen! Es war ein herzig's Veil - chen.

f *p*

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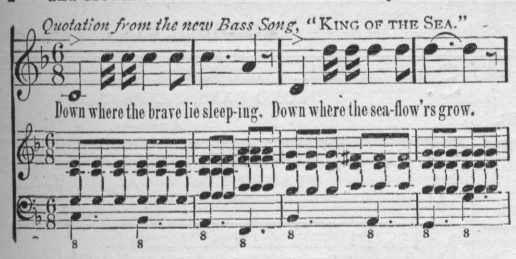

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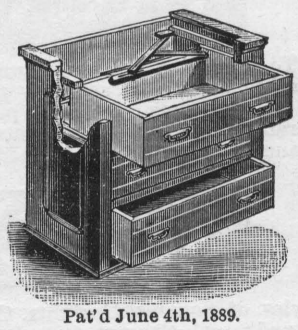

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Play in time! The playing of many virtuosos is like the gait of a drunkard. Make not such your models.

Always insist on having your instrument purely tuned.

Accustom yourself, even though you have but little voice, to sing at sight without the aid of an instrument. The sharpness of your hearing will continually improve by that means. But if you are the possessor of a rich voice, lose not a moment's time, but cultivate it, and consider it the fairest gift which heaven has lent you.

Omit no opportunity, however, to play with others, in duos, trios, etc. It makes your playing fluent, spirited and easy. Accompany a singer when you can.

Love your instrument, but do not have the vanity to think it the highest and only one. Consider that there are others quite as fine. Remember, too, that there are singers, that the highest manifestations in music are through chorus and orchestra combined.

Behind the mountains there live people, too. Be modest; as yet you have discovered and thought nothing which others have not thought and discovered before you. And even if you have done so, regard it as a gift from above, which you must share with others.

Sing frequently in choruses, especially on the middle parts. This makes you musical.

But how does one become musical? Dear child, the main thing—a sharp ear and a quick power of comprehension—comes, as in all things, from above. But the talent may be improved and elevated. You will become so, not by shutting yourself up all day like a hermit, practicing mechanical studies; but by living, many-sided musical intercourse, and especially by constant familiarity with orchestra and chorus.

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Listen attentively to all songs of the people; they are a mine of the most beautiful melodies, and open for you glimpses into the character of different nations.

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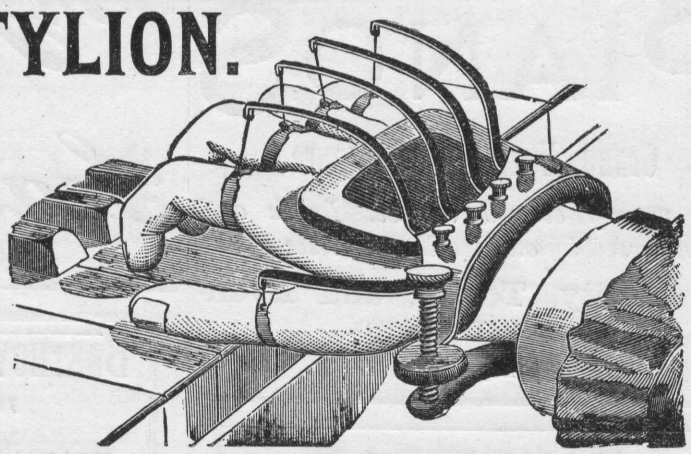

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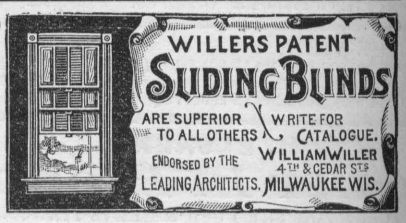

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